A. J. Dittenhoefer: "How to Protect a Play."

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HOW TO PROTECT A PLAY

A. J. DITTENHOEFER

The law affords two remedies for the protection of property in literary work. One exists under the statute known as copyright, and the other at common law known as stage or proprietary right. The prevention of piracy can be attained under either system, but the means and methods at common law are simple, precise and easy of accomplishment, while under the statute, they are involved in a mase of details which must be strictly followed.

The essential and only requirement for the maintenance of an author's exclusive right in his literary work at common law is that it be retained in manuscript form. That is to say, nothing must be done in respect to it evidencing an intention to dedicate it to the public. Now, since the courts have held that the representation of a play on the stage is not such a dedication, all that need be done at common law is not to print it for general sale and circulation. That certainly is not a hardship, or even an objection, as the money-making property of a play lies in its production on the stage, and not in its sale and circulation in printed form. It follows, then, that stage or proprietary right is the better remedy for the protection of a stage play, because it is simple and accompanied with the least danger of forfeiture.

While at common law, as already stated, there must be no public sale and circulation, the very purpose and object of copyright is to authorise the multiplication of copies in print for sale and circulation. For that reason, for works that depend for their profit on their sale, copyright and not stage right must be resorted to.

To acquire a valid copyright, the statute requires that a printed copy of the title-page be first filed in the office of the Librarian of Congress, that the work be thereafter published within a reasonable time, and that two printed copies of the work be filed in the same office within ten days after publication. If any of these essentials are omitted, or if an error, no matter how unintentional, intervenes, the copyright is not only lost, but there is danger of the loss also of all rights at common law, should it be decided that these were abandoned in initiating the proceedings for procuring a copyright. A variance from the strict requirements of the statute may be fatal, even though it seem immaterial.

These risks are all avoided by retaining the play in manuscript and relying upon the common law protection; and there is really no need to publish a stage play in order to secure the object for which it was written. As ample protection is furnished by the common law to this species of literary property, there are reasons which render it obviously inadvisable to attempt to comply with the strict statutory requirements necessary for the procurement of a copyright.

After the title-page has once been filed with the Librarian of Congress, the title of the play is permanently and unalterably fixed. No change, however important or necessary, can be made. On account of a variance in that respect, Mr. Augustin Daly was refused an injunction to restrain an infringement of his play Under the Gaslight. The title as filed in 1867 was "Under the Gaslight, a Romantic Panorama of the Streets and Homes of New York," but as subsequently published it was "Under the Gaslight, a Story of Life and Love in These Times," and Judge Wallace, in denying the injunction, said that he was compelled with much regret, on account of the variance in the sub-title, to declare the copyright invalid, notwithstanding the fact that for over twenty years it had been recognized by the public. This disaster could not have occurred had the play been retained in manuscript, and no possible advantage compensating for this loss can have accrued to Mr. Daly from its publication. The amount realized by him from the sale of the book at fifteen cents a copy must be insignificant compared with the large amount of royalties received from the representation of the play on the stage, and these royalties would have come to him just the same had the play not been copyrighted, but retained in manuscript.

Equally grave difficulties arise in executing the second requirement—publication within a reasonable time. Here all is uncertain, for the statute fails to fix the precise time, and what is a reasonable time depends upon the circumstances of each case. It often happens that changes are found necessary in a play after its production. If the printing be done before it is produced, the copies must be filed within ten days thereafter, and if then the play be changed after the production, it will not correspond with the one on file and copyrighted. If, on the other hand, the printing and filing be delayed until after its representation on the stage, some risk will be incurred, not only of having another play with the same title copyrighted ahead, but of an adjudication that the copyright is invalid in consequence of the unreasonable delay in publication and filing.

Stageright is free from this uncertainty, as also from the doubt concerning the manner in which the third requirement of the statute, the filing of the printed copies, should be executed. It has not been as yet decided by the Supreme Court of the United States whether the filing of a typewritten copy is a compliance with the statute. The law was passed before the type-writing machine came into existence, and though some judges have held that the filing of such a copy is sufficient, uncertainty must prevail until the final appellate court has settled the question. As the essence of copyright, unlike stageright, is publication, there is room for the contention that refusing to print a play and typewriting instead indicates an intention not to publish, and the filing such a copy is therefore not a compliance with the terms of the statute. The safest course is to print, but it would seem an unnecessary expense to print only a few copies for filing, and to print a large number may prove useless for the reason that plays as a general thing are not much in demand for reading purposes.

Only a few of the difficulties that beset the procedure for the procurement of a copyright have been pointed out, but after they have been all surmounted and a valid copyright has been secured, it will be found more difficult to enforce than stage right, for the reason that the Federal courts have exclusive jurisdiction, and the aid of the State courts cannot be invoked. This was illustrated only a few days ago in the case of Matthews against Frohman, Belasco and De Mille. It having been alleged in the complaint in that case that the plaintiff's play was copyrighted, a motion to dismiss the action on the ground that the State court had no jurisdiction, was made by the defendants and would have been granted, but for the declaration in open court that the play was, in fact, not copyrighted, and that the allegation that it was, was a mistake. It became necessary, in order to save the action and to give the court jurisdiction to strike that allegation from the complaint, with leave, however, to the defendants to set it up in their answer as an affirmative defense. The consequence will be that if it be shown on the trial that there was no mistake, that the play, in fact, was copyrighted, the plaintiff will necessarily be turned out of court, on the ground that her action should have been brought in the Federal tribunal. On the other hand, for the enforcement of stage right, the State courts are open and the Federal courts also, when, as is often the case, the owner of the play and the infringing pirate are residents of different States. Now, as in many of the States, a Federal judge cannot be found for miles, the fact that for the enforcement of copyright that jurisdiction must be appealed to, presents a serious objection, even if there were no other, to resorting to that unnecessary remedy for the protection of a stage play.

Another advantage stage right has over copyright is that it may be acquired by the owner of a play without regard to his nationality or residence, and its tenure is permanent. It is otherwise with copyright. Only a resident can acquire that right, and it lapses after the expiration of the limited term fixed by the statute.

It should also be considered in determining the relative value of copyright and stageright that an action for the recovery of damages for the infringement of a copyright is barred unless commenced within two years, while the statute of limitations does not intervene in this State for six years in an action on stageright; and that stage right is recognized wherever the common law prevails, while a copyright has no efficacy outside of the jurisdiction granting it.

In passing, attention should be called to the fact that an exclusive right to produce a musical production on the stage cannot be acquired at all under the copyright laws. That was decided in the Mikado case. An attempt was made to copyright the piano score to prevent its use for the making of an independent orchestration. The Federal court, in denying the injunction, held that by a strange omission the statute grants the exclusive right of representation on the stage only to dramatic works, in which description lyric or musical productions cannot be said to be comprehended. There would seem to be no alternative, therefore, as long as that decision stands, but to resort to the common law remedy when it is desired to maintain the exclusive right to produce a musical composition on the stage.

The question often arises whether property can be acquired either under the statute or at common law in a title independently and separately of, and from, a play. Under neither system is that possible. The filing of a title-page in the office of the Librarian of Congress is a useless proceeding unless it be in connection with some work to which the title is to be applied. The same principle prevails at common law. Merely imagining a name gives no right to it. No property is acquired in a designation unless and until it designates something, and then it becomes a trade-mark entitled—like other property—to all the protection which the civil remedies of the law furnish.

But it is an anomaly that there is no criminal remedy under either system to punish the misappropriation of literary work—the highest form of property. For the theft of the meanest piece of tangible property the penalty is long imprisonment, but no criminal punishment can be meted out to one who steals the product of the brain. The imprisonment that may be decreed for the violation of an injunction is no equivalent, because, as there can be no extradition for contempt of court, an irresponsible infringer can escape the penalty by placing himself beyond the jurisdiction of the court granting the injunction. In that way he can fly from State to State, committing depredations with impunity in each until the author's perseverance or money is exhausted. As this difficulty of reaching the pirate after he has fled from the State in which he was enjoined exists to the same extent in the Federal as in the State courts, copyright possesses no advantage even in that respect over stageright. The jurisdiction of a Federal court is limited to the territory embraced in its circuit, and it has no power to punish the pirate while he remains outside of that territory.

An amendment to the law making it a criminal offence to take a play without the owner's consent should be secured, and will be whenever the large interests involved combine to obtain it. Few persons would then be willing to take the risk, with extradition and imprisonment staring them in the face, of using a play without authority.

While the most wonderful progress has been made in the century drawing to a close in all kinds of intellectual work, the law in failing to provide adequate punishment for its theft has, strange to say, not advanced beyond the condition Thomas Hood found it in when with bitterness he said:

"Literary property is the lowest in the market. An author's winged thoughts though laid, hatched, bred and fed within his own domain, are less his property than is the bird of passage that of the lord of the manor on whose soil it may happen to light. An author cannot employ an armed keeper to protect his preserves; he cannot apply to a pinder to arrest the animals that trespass on his grounds; nay, he cannot even call in a common constable to protect his purse on the King's Highway. I have had thoughts myself of seeking the aid of a policeman, but counsel learned in the law have dissuaded me from such a course. There was no way of defending myself from the petty thief but by picking my own pocket."

Charles Skinner, dramatic editor of the Brooklyn Eagle, will contribute an article on "The Villain," next week.

RANDOM THOUGHTS.

To play a part according to tradition and as one is told at rehearsal is a walk over when compared to creating a new part. The "B. H." on this subject wrecks many beginners. To attempt to "create" before one knows how to walk on or off the stage, much less how to manage the hands or feet—particularly if the latter have a tendency to "toe in"—is too much for the patience of a New York audience.

Giving one's little hard-earned all into the hands of sharpers is an outrage against the whole economy and philosophy of living, for it is a direct encouragement to idleness. To give and give and never be able to say "No," bring the insatiate wolf Want to the door of the hardworker, and relegates him to the hungry army of failures. The world hates a fool. A knave thrives much better. He may not inherit the kingdom of Heaven, in the world to come, but he manages to secure the best of the feathers out of the "bird in the hand." The question of right and wrong is time-honored and abundant in eloquence of theory, but no man argues on the subject to such disadvantage, as he that has allowed himself to be robbed and defeated. Cold winds visit the earth and one must be clothed. A dinner to-day will not appease the inevitable hunger of to-morrow. Food, raiment and shelter from storms should be provided for before generosity is allowed to figure conspicuously. To be thought a good fellow and generous is very nice; but be on the safe side and wait for justice to sanction your right to give if you would be successful in your undertakings. And bear in mind that the last fellow to be your friend in need is the one you have placed under heavy obligations to you.

Nothing can be more superficial than a lament over the loss of faith and confidence in human nature. In most cases of the kind close examination reveals the fact that one expects impossibilities of others, or, at least, far more than one is willing or perhaps capable of yielding in return. To find that one and another take all they can and keep all they get, to the depletion of one's own purse or chances proves only that "one and another" are stronger than oneself in the "demnition grind." Honest people work and gain money, and if they are not smart enough to keep it, or at least to spend it for their own comfort, it is their own fault.

Charles Reade never lost an opportunity of rendering a service to an American who came to him with a ghost of credentials. There was a time when he thought kindly of a lecture tour through the States. The thought of crossing the big pond dispelled the illusions of fat profits, and he concluded to stay quietly at home and reap the fulness of a good harvest. Mr. Reade possessed what Charles Dickens lacked—a magnificent presence. He was more than six feet high, broad and masterful, with beautiful black eyes, a grand head crowned with curling iron-gray locks, and a smile that won all hearts.

The world at large must not be esteemed as strictly high-minded and noble in the struggle after the necessaries and the luxuries of life. To be self-sustaining is the happiest and highest condition of man and womankind.

The most minute and painstaking critic is one who knows how it is himself to have a new play fall flat. He will eliminate, but he will not be apt to make you happy.

If you would prosper, be prosperous. Money comes where money is, as "like seeks like." Once get into the rut of defeat and poverty, and nothing but a superhuman effort will get you out of it.

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GRAND OPERA HOUSE—MASTER AND MAN, 8 P. M.
KOSTER AND BIAL'S—VARIETY AND BURLESQUE, 8 P. M.
LYCEUM THEATRE—THE CHARITY BALL, 8:15 P. M.
MADISON SQUARE THEATRE—AUNT JACK, 8:30 P. M.
PROCTOR'S 23D STREET THEATRE—SHENANDOAH, 8 P. M.
PALMER'S THEATRE—THE GONDOLIERS, 8:15 P. M.
PEOPLE'S THEATRE—THE STOWAWAY, 8 P. M.
STAR THEATRE—THE SENATOR, 8 P. M.
TONY PASTOR'S—HARRY WILLIAMS' OWN COMPANY, 8 P. M.
THIRD AVENUE—A RAG BABY, 8 P. M.
UNION SQUARE THEATRE—THE COUNTY FAIR, 8:15 P. M.

TO THE POINT.

THE MIRROR is always free from blackguardism and evidences of blackmailing schemes.—*New Orleans Picayune.*

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THE DRAMATIC MIRROR stands at the head of all theatrical publications. Its high literary and moral standard lifts it away over the heads of other professed dramatic papers, and its whole-souled devotion to the welfare of the profession makes it a power for good.—*Galveston, Tex., Opera Glass.*

MORE SOLAR DISTORTIONS.

THE cocksure manner assumed by our contemporary, the sneering *Sun*, in dealing with theatrical matters, whether in the news or the critical columns, is almost as amusing as the egregious blunders it is constantly making regarding them. For years Mr. DANA's paper has been the laughing-stock of the profession. An amusing editorial on "Theatrical Prospects" in last Saturday's issue is calculated to strengthen its reputation for blissful and unconscious ignorance.

The *Sun* takes the blackest of views respecting the future of theatrical business. It bases its pessimistic opinions mainly on the recent decision of the Interstate Commerce Commission in the Baltimore and Ohio case. Our contemporary asserts that the payment of full passenger rates and exactions for excess of baggage will produce ruinous consequences on combination managers, which will be intensified by the "appallingly expensive" transportation charges on costly "scenic appurtenances," since "local theatres no longer make even a pretense of providing scenery adequate to the stage uses of the present day."

As we said immediately after the Baltimore and Ohio case was determined, that decision was manifestly unjust and contrary to the outward spirit, if not to the inward letter, of the Interstate Commerce legislation. But traveling managers are not likely to suffer as much as might be supposed, for reasons which they and the railway companies mutually understand and are probably desirous of considering in the light of a business confidence—of a kind that the hidebound Interstate Commission would not appreciate if it was disclosed. The *Sun's* statement that theatres have ceased to provide their stages with suitable scenery, or to repeat its euphemism, "scenic appurtenances," will be news to the profession because it is untrue. As a matter of fact—easily established by directing an inquiry to any veracious local manager—not more than ten per cent. of the scenery used in this country is carried from place to place.

Taking these imaginary conditions as a starting point the *Sun* proceeds toward a conclusion necessarily false and illogical. The combination manager, it says, "is beginning to question the policy of keeping up a system which, while it devolves upon himself all the risk, diverts all the profit into the treasury of the local theatre. And to confirm his dejection, he already appreciates the fact that, while not a single manager of a combination makes more than a bare living, every local manager in the United States of any standing whatever has accumulated a fortune."

This is funny—decidedly funny!

In the first place, the combination manager has not begun to question the policy of maintaining the combination system, for the suppositious reasons alleged. He does not work merely for the love of doing something, nor does he adventure upon his enterprise with the knowledge that he is going to make profits for others and none for himself. To admit the truth of the *Sun's* remarkable representation of the state of affairs would be tantamount to writing down the combination manager, individually and collectively, an ass—which, we respectfully submit, he is not.

The picture drawn by the *Sun*, of the relative prosperity of the combination managers and the local managers is a grotesque reversal of the actual conditions. The former, as a rule, derive a larger income from the amount of brain and capital they invest in the theatrical business than the latter. Many of them have grown rich in a few seasons. The wealth of the few very opulent local managers has been acquired chiefly through interests in successful traveling companies or in outside speculations. The profits of even the most prosperous theatres are not so large in proportion to the capital invested and the risk taken as those of correspondingly prosperous traveling companies.

So far as the rewards of the stock theatre plan are concerned, the testimony of the four or five managers of such now existent establishments flatly belies the *Sun's* irresponsible statements. In their loyalty to the artistic side of theatricals they confessedly sacrifice their financial interests. It is not to the home theatres that they look for great pecuniary returns, it is to the exploiting of their successful productions on the road, either by farming them out or by sending their own organizations on tour. It is on this account, principally, that we have few stock companies and many migratory combinations. If more money could be made with the stock system there would be resident companies in every city in the country having a population of one hundred thousand or more.

On artistic grounds, solely, we wish the *Sun's* fictional assertion was true that "several of our large cities will once more be favored by revivals of that only real school of acting, the old-fashioned resident stock company" because traveling managers are alleged to be apprehensive of the theatrical prospect. But under present conditions such a rehabilitation of American theatricals would be impolitic and undesirable for economic reasons, and it would be attended undoubtedly by enormous disaster to large numbers of managers and actors.

If a change is to come it will come gradually. At present the prospect of one is extremely remote, if, indeed, it can honestly be said that there is any sign of it whatever. The much-abused combination system possesses many advantages both to the profession and the public. It gives employment to an army of people, and it enables thousands of communities to enjoy the best current dramatic entertainments. Its popularity shows no sign of waning.

With this latest specimen of the ignorance and incompetency of the *Sun's* theatrical writers in evidence, it strikes us that Mr. DANA should set apart their copy—before it reaches the printers—to feed the litter of his well-known office cat. The diet might not prove altogether wholesome, but it could be more appropriately devoted to infantile feline stomachs than to adult human brains.

A STRONG FEATURE.

OUR corps of special contributors includes the names of many of the ablest and most celebrated dramatic critics of the day. The new departure has proved at once a brilliant journalistic success and a distinct gain to current stage literature.

It is our intention to constantly strengthen THE MIRROR's force of essayists. This week we are able to announce two notable additions, GEORGE PARSONS LATHROP and ALFRED HENNEQUIN, arrangements having been entered into with those writers to contribute articles to our first-page series, at certain intervals.

Mr. LATHROP will need no introduction to readers familiar with contemporary American literature. He is well-known as poet, novelist and magazine writer. He is the author of the dramatic adaptation of TENNYSON's "Elaine," which was successfully produced in this city in 1887. He founded the American Copyright League, which is fighting zealously for the protection of native and foreign authors. Mr. LATHROP is an enthusiastic student of dramatic art, and his first article will deal with a subject that cannot fail to interest actors and playgoers.

Professor HENNEQUIN was a member of the faculty of the University of Michigan for seventeen years, during a part of which period he delivered lectures on the French dramatists of the Seventeenth, Eighteenth and Nineteenth centuries, and on dramatic construction. He will contribute, at an early date, an article on a topic that deeply concerns every writer for the stage, and indirectly the profession and public.

THE MIRROR has shown what energy and enterprise can do in the purely utilitarian departments of theatrical journalism; and it is also demonstrating what a well-conducted dramatic newspaper can accomplish in the direction of presenting thoughtful discussions that are possessed of the true literary spirit and character.

A DOUBTFUL OPINION.

IN granting the injunction against SAMUEL CLEMENS (Mark Twain), Mrs. RICHARDSON and DANIEL FROHMAN, prohibiting the performance of Prince and Pauper, Judge DALY said of the conflicting testimony of the plaintiff HOUSE and the defendant CLEMENS, that HOUSE was "more likely to remember what was said, he being an invalid and accustomed to transact his business methodically, while CLEMENS was a busy and popular author, and therefore not so favorably situated for remembering with exactness." This either meant that Judge DALY did not believe CLEMENS' testimony, and adopted a honeyed way of saying so, or that Judge DALY does not consider that literary activity and popularity are conditions conducive to veracity.

The learned Judge, in giving another reason for his decision, says: "The fact that the plaintiff has no adequate remedy in law is clear. An action for damages will afford him no relief. It would not be possible to ascertain what sum plaintiff should have for a breach of the defendant's contract. There is no basis for estimating what profits would accrue from the performance of plaintiff's dramatization, and, therefore, no basis exists for computing damages."

This view has occasioned a good deal of surprise among lawyers experienced in theatrical litigation. It has not always been judicially held that there is no means of ascertaining the damages suffered by such a breach of contract. In several important cases damages have been approximately assessed by the jury, in a clear showing that the presumptive loss sustained by the plaintiff, demonstrated by the testimony of experts and the submission of correlative facts. There is no means of proving the actual damages in dollars and cents sustained by an assault, a libel or a slander, and yet juries find no especial difficulty in fixing and adjusting the damages in question.

Quite apart from the merits of the case, Judge DALY's idea of the impossibility of ascertaining the amount of damages due to a breach of contract demands further explanation before it can find acceptation.

A MILWAUKEE inventor has completed a device to prevent theatre audiences from being suffocated in case of fire. If he will follow this up by a device to prevent deadheads from getting out alive he will confer a lasting benefit on the managerial fraternity.

SAYS *America:* "The theatre is primarily a medium for amusements and relaxation, and this is true particularly in America, where, with the men, the nervous strain and tension of the day can be eased by a little amusement in the evening." This might just as truly be said of the circus. Granted that the modern theatre's primary function is amusement, does it necessarily follow that that amusement shall be either coarse or vacuous? Nobody wishes the theatre to teach metaphysics, physical geography or elementary Calculus, but its friends believe that the giving of pleasure that is intellectual is its chief part.

A PARTY of chatterers in a first-tier box at the Metropolitan last Friday night were hissed into silence and speedy retirement by indignant auditors in the parquet. This nuisance, formerly so prevalent and so annoying to opera-goers, has practically disappeared. Every attempt to revive it now is met with prompt and audible condemnation. The consequence is that the box-holders have come to behave themselves very nicely, although they have not yet learned what constitutes modesty of attire.

COMPLAINT is made in London that the English professionals do not support the Dramatic and Musical Sick Fund, and that it is mainly dependent for income on the outside public. The same trouble seems to exist with the Actors' Benevolent Fund, which passes round the hat periodically. The London *Stage*, by the way, has been taking these institutions roundly to task for the inefficiency of their management and the neglect of certain departments of their charitable work. From our contemporary's showing, the directors of these Funds need stirring up.

THERE was some sense in the record-breaking feat accomplished conjointly by Mr. PALMER and the Pennsylvania Railroad Company, for a worthy charity profited by it. The trip was a delightful one for all that participated in it, and the pleasant event will be permanently recorded in our theatrical annals.

THE Brooklyn *Eagle's* frankness in speaking of the position occupied by the transpontine city in the theatrical field might well be emulated by our friends in Chicago and Boston. "After all," it says, "theoretically considered, Brooklyn is only one of the towns which the 'combinations' include in their circuit."

THE USHER.

Be Ushering
Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

The Kendals got away for 'Frisco on Sunday, taking with them abundant good wishes and the heartiest of au revoirs.

Mrs. Kendal has been doing all the talking for the family, and therefore it was a surprise to hear her spouse speaking up like a little man at the farewell performance on Saturday.

By the way, hasn't Mrs. Kendal—charming actress, clever woman, interesting character, and expert tactician though she is—overdone the interview business just a trifle?

Kendalisims have pervaded the press so persistently during the past four weeks that one is apt to turn from her sage comments on our manners, customs, and servant-girls to the market reports or the death-notices with a sigh of relief.

That bevy of silly young women who have formed and publicly exploited a society whose membership is limited to actresses who are "nice girls, you know," found a congenial spirit in Mrs. Kendal. The advice she delivered to them at their tea at the Brunswick the other day was characteristic of the guest and her entertainers.

She is reported to have cautioned the girls to make friendships among women, and to be always loyal to their sex, for to her love for, and friendship with, women she ascribed such social success and popularity as she had attained. She counseled them to find their husbands in the profession; that lords should marry ladies, and tailors wed dressmakers, and actors choose actresses for wives to insure happiness. She advised them to be actresses to a certain extent off the stage as well as behind the footlights, assuming the nobility of character they put on so readily at need in the plays, and manifesting its most pleasing evidence in speech and manner at home as well as at the theatre.

Oh, prunes and prisms! I don't suppose Mrs. Kendal really meant to advise those girls to become little frauds and hypocrites, or that she seriously hoped they would all set out to be Becky Sharps and Minnie Sympersons.

Professional considerations scarcely comprise the loftiest feature of matrimonial ambition. Mrs. Kendal would have done better to counsel the girls to wed the choice of brain and heart combined, and instead of shamming artificial good qualities, develop the best of what is in their souls and live out their lives aspiringly but genuinely.

Manager H. Grenwall, of New Orleans and Texas, writes that his son Harry is not insane and has not been placed in an asylum. He says with emphasis that young Greenwall is in possession of more sense than the manager who furnished THE MIRROR with the erroneous report.

The paragraph was printed simply as a matter of news—of course without malice—the source of information seeming sufficiently reliable. I am pleased to learn that it was groundless.

Manager Greenwall probably knows his business, but he would do well to steal a little time from his multifarious duties as a theatrical grocer and utilise it in a praiseworthy effort to master the simplest rudiments of orthography and composition.

Perhaps Manager Greenwall doesn't know what that means; I should judge not by the letter in which he requests the contradiction I have made above. Mistakes do not often creep into this paper, and when one does, men with a modicum of intelligence appreciate the fact that it is accidental; that a courteous request to correct it will always be promptly granted. The string of misspelt, ungrammatical threats, in the I-take-my-pen-in-hand epistolary style, for which I am indebted to this Texan Chesterfield, makes him ridiculous.

Mrs. Drew is the real star of the Jefferson-Florence company, viewed from the art standpoint. She gives Sheridan a correct interpretation, while her distinguished associates do not.

Jefferson's Acres is charming, but it is not Sheridan's Acres. It is a delightful perversion. Florence's Sir Lucius is a colorless performance. Mrs. Drew's Mrs. Malaprop is an admirable exhibition of old comedy acting of the true flavor.

Young Paulding, next to Mrs. Drew, contributes the most conscientious and appreciative characterization to the production. The rest of the cast is of provincial quality.

The Spokane Falls (Washington) *Saturday Spectator* announces, with unconcealed satisfaction, that it has secured the services of the local manager as its dramatic editor.

The value of the criticisms of this duplex functionary immediately appeals to the dullest understanding.

The *Spectator* adds that "this department will, under his management, be one of the most popular features of the paper," and cites the column in the current issue to prove the assertion.

The claim seems to be well founded, inasmuch as the new dramatic man's department consists of twelve clippings (without credit) from THE DRAMATIC MIRROR.

THE KENDALS OFF TO CALIFORNIA

The Fifth Avenue Theatre was crowded to the doors on last Saturday night, when the Kendals bade farewell to the metropolis for this season. They appeared in A Scrap of Paper. Every point in the play was enthusiastically received, and at the fall of the curtain there were such persistent cries for a speech that Mr. Kendal acceded to the demand. With Mrs. Kendal standing by his side, Mr. Kendal said:

LADIES AND GENTLEMEN:—With the performance which has just concluded we end our engagement in New York, and to-morrow we start for San Francisco and the West. I wish I could tell you in adequate terms what a measureless amount of grateful feeling and pleasant memories we take with us from the Eastern States, where we have been so warmly welcomed and so generously supported since the 4th of October, when we made our first appearance before an American audience. On that occasion I told you frankly that we were nervously anxious as to the success of our venture. All that anxiety left us that night and has never returned. Here and in all your great cities where we have appeared, we have been magnificently supported in public and literally overwhelmed with attentions in private. For this we thank with all our hearts the great and generous American people. For you have not only gladdened the hearts of Mrs. Kendal and myself and those associated with us, but you have given pleasure untold to many hearts across the sea. But we must also thank in an especial manner those gentlemen of the press the dramatic critics before whose judgment all actors and actresses must bow. Their criticisms have been honest, painstaking and unbiassed by personal feelings, as all criticisms should be. They have been able and generous almost to a fault in expressing their opinion on our acting, and we are justly proud of their good opinions. From a more personal point of view, I have also to express my strongest sense of the very able direction and almost chivalrous courtesy of our manager, Mr. Daniel Frohman, to whom we are deeply indebted. Indeed, to thank everybody to whom we are under obligations would be to thank everybody with whom we have come in contact since we landed in New York last October. It is with hopeful hearts and memories laden with affectionate remembrance that we set out to-morrow on our great journey to the West, which we have now looked forward to for a long time. A journey which comprises six days' railway travel across your great continent, naturally inspires us with wonder at the magnitude of the distance which people in England are unaccustomed to. It intensifies our admiration for the greatness of this country, its vast resources, its splendid enterprise and its material and artistic progress. We learn, too, that in San Francisco, distant as it is, we shall meet audiences that though they are hospitable and generous, are both critical and intelligent. But we shall try our hardest to win the same good opinions from the citizens of the Golden Gate that we have had the honor to receive at your hands. And now, ladies and gentlemen, if I am not wearying you too much, there is one question I should like to answer in public. We have been asked—it would be impossible to say how often, indeed, it was the first question put to us when we set foot in this country—"How do we like America?" It was at that time, of course, only a joke, if answering it was anything but a jest; but now that we have been among you for nearly six months and visited most of your principal cities, we can answer that question without reservation and with all sincerity. We are enchanted with America and the American people. How could we be otherwise after the great favor we have received at their hands and the kindness and hospitality that has been showered upon us? In proof of which I am glad to tell you, and I hope you will not be sorry to hear it, that we have canceled all of our engagements and obligations in England next year, and are coming back to you in the Autumn to make our final bow and wish you good-bye.

This address was frequently interrupted by applause. At its conclusion, Mrs. Kendal spoke as follows: "I appreciate what I have seen in my audiences as a test of their affection. You have laughed with us and cried with us, and no sincerer test is wanted by an actor than this. Your social generosity has been without limit. You are as generous in heart as you are large as a country. But there were others who watched with anxiety and solicitude our advent among you. I left behind me in England five children, who were loath to let us go, 'But don't be frightened, mother,' they said, 'the Americans will like you and father,' and I was joyfully enabled to cable them last October that the Americans did like 'me and father.' Many great stars have stood upon this stage before your generous suffrages, but none could have testified with more devout thankfulness their appreciation of your kindness than my husband and myself. I like the stars of America, though we have not received the stripes. My heart is too full for further speech. I thank you again and again. I am glad that I shall see you again next year, and I hope we may be able to send you good reports from your brothers and sisters in the great West."

So, if your friendship keep us still in view,
And if remembrance die not in your heart,
There will be less of sorrow in adieu,
And this farewell be healed of a smart.
Seas may divide us then, yet sunder not;
They are not absent who are not forgot.

The Kendals left this city on Sunday night for the Pacific coast to fill an engagement. As is already well-known, they will return to this country next season, and be again under Daniel Frohman's management. The Kendals have been a remarkable success in this country, both financially and artistically. Beginning in next October they will play a long engagement at the Fifth Avenue Theatre, which will then be under H. C. Miner's management.

MOVEMENTS OF THE PIRATES.

The pirates are becoming very numerous and, like hungry wolves, are scouring the small towns throughout the country.

The Lyon Comedy company, starring Etta Reed, is producing Milton Nobles' play, The Phœnix, in West Virginia.

Manager R. M. Allen, of Allen's Opera House, Newcastle, Pa., calls the attention of THE MIRROR to the fact that he canceled the five nights' engagement of Johnson's Madison Square company after they played one night at his house on Feb. 17. From his letter, it appears that he deserves no credit for squelching these rodents of the profession, as he states that the company was so bad—and they must have been in an advanced stage of decomposition—that even pirate Johnson and May Henderson could not stand the rancidity of their own crew, and they decided not to fill the engagement in Newcastle. The play that these pirates mangled so badly that their callous principals became conscience-stricken was Ranch 10, under the title of Not Guilty.

The dramatic editor of the Cygnet, (Ohio), *Gusher*, gushes over "the week of rare attractions, for our theatregoing people" provided by the Gordon Dramatic company, which produced St. Patrick's Eve, Joshua Witcomb, Rip Van Winkle, Inshavogue and Lost in London. We beg to inform the swanling editor—believing that the title of his paper bears the etymological appelation of swanling from the Latin *cygnus*—that the Gordon company is a rank pirate crew, and if we err not, an offshoot of the notorious Gibney, Gordon and Gibler pirate organization.

John Dillon writes that he does not own the Lightning Rod, which was recently produced at the Masonic Opera House, Oskaloosa, Iowa, for two nights for a local military benefit by Charles Williamson, formerly of the Claire Patee pirate company. George Lemming of Milwaukee, is the author and owner of the piece mentioned, and if he has not received royalties for its production on the occasion, he should hunt up the aforesaid party of the first part, Charles Williamson.

The dramatic editor of the *Daily Enquirer*, Oakland, Cal., is no friend to pirates and cheap-price companies sailing under false colors. He wrote to Al. Bouvier, manager of the Baldwin Theatre, San Francisco, questioning the genuineness of an organization claiming to be "Augustin Daly's superb company under the management of Charles Burbridge," and presenting A Night Off and An Arabian Night. He received the reply that Mr. Daly might have sold the rights for these pieces for small towns, but that announcing the company as Daly's was a falsehood. The company is said to be below the average. Mr. Arthur Rehan, doubtless, can decide the question as to the truth of Burbridge's claims.

Will Manager E. B. Hubbard, of Shawhan Opera House, Tiffin, Ohio, kindly inform THE MIRROR if he was not aware that the Gibney, Gordon and Gibler company, which opened at his house on the 3d inst., is not one of the worst pirate crews on the road?

The Ida Van Courtland company is said to be producing word for word Two Lives under the title of Dens and Palaces. Will the Tavernier Brothers kindly explain this matter?

THE MIRROR recently called the attention of the owner of Dad's Girl to the fact that it was being extensively pirated, and that Annie Burton claimed that the piece had been specially rewritten for her by Edward J. Swartz. Mr. Swartz, in a card last week, stated that Miss Burton had his permission to produce his play. Leslie Davis, manager of Annie Burton, writes to the same purport this week. In the paragraph which elicited Mr. Davis' letter mention was made of the fact that Annie Burton was claiming on her paper that this was the "Fourth year of the most perfect spectacular, romantic drama on the American stage, The Sea of Ice." THE MIRROR stated that The Sea of Ice was first produced in Richmond, Va., in 1854, and consequently it is now in its thirty-sixth year. On that point Leslie Davis is dumb, having utterly ignored it.

CHARLES B. ARNOLD, formerly a prominent lawyer and later a theatrical manager in this city, died on last Saturday morning. Mr. Arnold was born in Brattleboro, Vt., in 1835, and was graduated from Harvard College. He was a successful patent lawyer, and relinquished a very lucrative practice to embark in theatrical management. He managed the White Fawn at Niblo's Garden. He chartered a steamship of the National line and brought over an entire English company to produce Baba, which was his chief managerial venture. His enterprises proved disastrous and he lost the accumulations of years.

PERSONAL.

JESSOP.—Last Saturday George H. Jessop sailed for the West Indies, partly for pleasure and partly for his health.

ST. JOHN.—Florence St. John has stirred up a good deal of harsh criticism by her vulgar abuse of America and Americans. Perhaps that was what she wanted. Advertising of any sort, so long as it costs nothing and creates "talk," is considered advantageous by women of the St. John class.

BARRETT.—Wilson Barrett made a hit in Nowadays at Philadelphia. He says he enjoys playing the part of John Saxton.

KENDAL.—In an eminent degree Mrs. Kendal is possessed of tact. She never offends even the people she secretly dislikes; she never loses an opportunity to make a friend; she expresses only those of her opinions that are likely to prove agreeable to listeners or newspaper readers, and she is a perfect mistress of the art of conversing. If Mrs. Kendal errs in any one direction it is in over-enthusiasm. Some persons who do not weigh their words as carefully as she habitually does, might call it "gush."

BOOTH.—It is reported that Edwin Booth has finally thrown off his incomprehensible lethargy and acted during his Baltimore engagement last week with more spirit than he has shown in ten years.

PATTI.—The value of Adelina Patti to a threatrical speculator is best evidenced by the fact that in the advertisements inserted in the Sunday newspapers her name appears in display type, while the names of Emma Albani and Francesco Tamagno are presented in small capitals.

NEVILLE.—George W. Neville will close a two years contract with the Redmund-Barry company on March 15, at Chicago. He has been a favorite with audiences throughout the country in the comedy part of the Irish servant.

LEIGHTON.—Harry Leighton is said to be receiving much praise for his acting in such rôles as Horatio and Buckingham in the legitimate repertoire of Louis James' company.

CORINNE.—Corinne is receiving numerous congratulations for having won the prize offered by a New York newspaper for the most popular actress on the American stage. The little star is now filling a three weeks' engagement in Chicago.

CONWAY.—George Conway has been engaged for the California tour of Paul Kauvar, and has also signed with that company for next season.

SULLIVAN.—John T. Sullivan has signed to go with Rose Coghlan again next season.

CARTE.—Mr. and Mrs. D'Oyly Carte and the musical director of The Gondoliers company sailed for England on Wednesday last by the *Teutonic*. Charles Wyndham and Mary Moore were also passengers.

ANDERSON.—Mary Anderson is not to be sued by Henry E. Abbey after all, their differences having been amicably adjusted.

FILKINS.—Grace Filkins, who was quite ill with typhoid pneumonia in Cincinnati, is now reported convalescent in Chicago. She will probably join the Sol Smith Russell company in three weeks.

MOORE.—Adelaide Moore is reported to have entirely recovered from the operation on her throat, and her voice has, according to latest accounts, improved wonderfully. Next season she will tour this country in a repertoire.

VINCENT.—Leon J. Vincent is to be tendered a musical and dramatic testimonial at the Star Theatre on Easter Sunday evening.

EYRE.—Sophie Eyre is still quite ill at the Hotel Vendome in this city, but the doctor is confident of her recovery.

CLAYTON.—Estelle Clayton is said to contemplate the production of an opera called Paulita, composed by E. J. Darling. The plot is laid on the border of Mexico and the United States, and Miss Clayton is credited with having had a hand in the writing of the libretto.

EYTINGE.—Rose Eytinge is about to open a school for dramatic instruction for the purpose of coaching young actresses in new roles.

BOUCHAR.—Maurice Boucher is said to have had his five-act drama, Michel Lando, accepted by the Dramatic Committee of the Théâtre-Français, with the understanding that he is to make certain alterations in the piece.

NILLSON.—Christine Nilsson has given her consent to appear again on the concert stage in London on the occasion of the benefit to be tendered shortly to Sims Reeves at Albert Hall.

THOMAS.—Ambroise Thomas has altered the score of the title role in Hamlet, so that it can hereafter be sung by a tenor instead of a baritone.

DREW.—It is reported that Sydney Drew and his wife, Gladys Rankin Drew, are to star next season in The Correspondent, a new play by Gus Thomas.

HERBERT.—William Herbert, who has lately been with The King's Fool company, is now appearing as the Duke of Plaza Toro in The Gondoliers company at Palmer's Theatre.

AT THE THEATRES.

FIFTH AVENUE.—THE RIVALS.

Jefferson, like Booth, draws largely from the floating population during his metropolitan engagements. This, together with the element that only patronizes the theatre on special occasions or when old favorites come their rounds, makes larger and more cordial audiences than those of merely fashionable composition. A house of this sort was present at the Fifth Avenue on Monday evening when the stellar triumvirate presented The Rivals again.

Mr. Jefferson's acting is always fine and always interesting, but it is oftener the revelation of his own personality than the impersonation of the author's character. That personality is fortunately winsome under all circumstances, and beneath its quiet spell the spectator is apt to forget the play and the violation of its just demands upon the actor. This is true of his Bob Acres, who is quite a different personage than Sheridan conceived and a long line of excellent comedians interpreted. Mr. Jefferson, however, does not fail to please his admirers, and his own peculiar conception of the role finds adequate treatment.

On Monday night he was warmly greeted and constantly applauded. Mr. Florence as Sir Lucius and Mrs. Drew as Mrs. Malaprop, were equally successful in giving pleasure to the crowded assemblage.

Mr. Paulding made a capital Jack Absolute, playing with commendable spirit, grace, vivacity and incisive intelligence. Mr. Denham was a droll David. Mr. Varrey a wretched Sir Anthony, Mr. Nash a mediocre Faulkland, Agnes Miller a lively Lucy and Viola Allen an unsatisfactory Lydia. The piece was poorly mounted.

GRAND.—MASTER AND MAN.

Sims and Pettitt's latest melodrama, Master and Man, which was produced at Palmer's a month ago, and was reviewed, *in extenso*, in these columns at the time, was revived at the Grand Opera House before a large audience on Monday night. The members of the original cast included J. H. Gilmour as the hero Jack Walton, Russell Bassett as Tom Honeywood, Lawrence Eddinger as Jim Burleigh, W. J. Ferguson as the comic dude, and Isabelle Evesson as the heroine, Hester Thornbury. These principals received calls at the close of the second and third acts.

Dominick Murray as Humpy Logan, the part played by Richard Mansfield in the original production, did excellent work which was acknowledged by the audience in a salvo of hisses when he came before the curtain. Mr. Murray's Humpy is not so pre-Raphaelite, so to speak, as Mr. Mansfield's, as it is a little more in the back-ground, while Jack Walton is brought out in bold relief as the leading role. The Lancashire dialect spoken by Mr. Murray combined the Scottish burr and North of Ireland brogue, which would be an excellent thing for a post prandial orator on St. Patrick's eve but the linguistic blending of the rose and shamrock was anything but pleasing to the ear.

The other newcomers in the cast were Mark Lynch, who was rather conventional as the gilt-edge villain; Sibyl Johnstone, who was charming as Letty Lightfoot and Lillie Eldridge, who was excellent as Kesiah Honeywood. Wallie Eddinger as little Johnny revealed his clever work in the child's part.

The piece was finely staged. The realistic furnace scene, with the belching chimneys of the iron-works in the murky darkness of the night, was vociferously applauded. This scene and the situation in which the mob are about to throw Humpy Logan into the blazing furnace, is really the pivotal point and one of the chief causes of the existence of the play. Next week, W. J. Scanlan in Myles Aroon.

MADISON SQUARE.—AUNT JACK.

There was no delay whatever in raising the curtain at the Madison Square Theatre on Monday night, despite the flying trip of the Aunt Jack company to Washington to give a benefit performance for the Actors' Fund.

Maurice Barrymore, whose services had not been required in Washington, held the stage and the audience as well with his clever work as Captain Bradley, in A Man of the World, until nine o'clock. After the usual orchestral selection the curtain went up on schedule time for the first scene of Aunt Jack. Each member of the cast was greeted with applause on his or her first entrance.

An amusing incident was the delivery of the lines in which Agnes Booth, as Aunt Jack, tells Charles W. Butler, as Mr. Juffin, that she had trouble enough to keep him awake in the cars, and that she suspected him of having taken a mean advantage of her in the tunnel.

Even Miss Booth joined in the shouts of laughter that ensued. Everybody, in fact, in the audience and on the stage seemed in the best of humor, and the absurdities of the piece were never interpreted with more zest or received with more merriment than on this occasion.

Mr. A. M. Palmer, in response to prolonged calls from all parts of the house after the second act, simply bowed in acknowledgment of the compliment and refrained from making a speech.

WINDSOR.—THE SHANTY QUEEN.

The Shanty Queen, described on the programme as a comedy success, was seen for the first time in this city at the Windsor Theatre last Monday evening, where a large audience had assembled. The piece can be hardly termed a comedy, being more on the melodramatic order. We believe Fred. Mayer is responsible for the dramatization, such as it is.

The plot deals principally with the exploits of the niece of a rich merchant named Strathmore, who has been ruined through the robbery of his safe. To save the honor of the house of Strathmore he wishes his niece to marry Robert Gould, his rich partner, who is, in reality, the thief. To avoid this marriage the niece runs away to the house of a former servant, who lives in Shanty Town. There she at once becomes a great favorite, and is styled the Shanty Queen. Through five long acts, sweethearts, scoundrels, bankers, and heiresses pop up serenely, each to have their little say or sing a song (as the author thinks best) and all ends happily.

Amy Lee, who enacts the title role, worked hard but was not in her element and the sooner this particular Shanty Queen drops her peculiar Irish brogue, the better. T. Farron undoubtedly saved the piece from a dire failure, and his rendering of a number of Irish songs was well received. Frank Kilday as Robert Gould and W. T. Melville as Jack Daily made the most of their crude parts, while Fanny Osborne as Bridget Brannigan did some clever character acting. The rest of the company were on a par with the play. The piece was fairly well staged and the scenery was picturesque.

NIBLO'S.—PAUL KALVAR.

Steele Mackaye's play of Paul Kauvar was the attraction presented on Monday night at Niblo's Garden to a crowded audience.

Paul Kauvar was represented as skilfully as usual by Joseph Haworth, who was warmly received. At the end of the fourth act, Mr. Haworth was called upon for a speech, to which he neatly responded that whatever might be the success of an actor in other parts of the country, it was the approval of the metropolis that the artist sought.

Charles Vandenhoff acted the Duc de Beaumont, but not nearly so effectively as might be expected. He failed to impress the part with an aristocratic bearing. C. C. Craig was quite satisfactory as the Marquis de Vaux, and Robert W. Drouet was equally effective as General de la Roche, as was also George Conway as Colonel La Hogue. P. J. Currier played Potin very acceptably. The other male members of the cast were fair.

Lizzie Rechelle, who undertook the part of Diane, was somewhat disappointing. She has a handsome figure which at first sight prepossesses the audience in her favor, but her methods are noisy and stagy, and she is somewhat deficient in facial expression. Louise Riel was very pleasing as Nanette, and Mary Timberman played Scarlotte vigorously. The mise-en-scene was fair and the groupings, training of supers, and stage tableaux were remarkably good.

BROADWAY.—THE TWO SALVINIS.

Last Wednesday evening (an off-night of the elder Salvini) Alexander Salvini appeared at the Broadway Theatre in the play written for him by Horace Townsend, entitled A Child of Naples. Aside from its absurdities of situation and dialogue, A Child of Naples is a good vehicle for the younger Salvini's peculiar gifts. He handles the part of the Italian lazarone with remarkable ease and power. May Brookyn played Lucia a trifle too tragically.

On Thursday evening Tomasso Salvini reappeared in his great personation of The Gladiator. The house was full and the performance, which owing to the evident indisposition of May Brookyn, was by no means as smooth as usual, elicited frequent salvos of applause. On Saturday Othello was performed before a large audience.

KOSTER AND BIAL'S.

Owing to the temporary withdrawal of the burlesque features, Koster and Bial have a chance to give a new programme each week. The attractions this week are as follows: The Austin Sisters on the flying trapeze; Brothers Brantz, gymnasts; Capitola Forrest, dancer; Laura Lee, vocalist; the Mignani Family, musical street paviors; the Healeys, Ethiopean sketch; Raffin and his three monkeys; Jennie Joice in Prince Lavender's Reception, and last, but not least, that wonderful dancer, Carmencita, in various new dances.

THIRD AVENUE.—A RAG BABY.

A Rag Baby opened at the Third Avenue Theatre on Monday evening last to a good house. Dan Collyer gave an excellent rendition of Old Sport. Georgie Parker as Venus Grout, and May E. Watts in various roles made decided hits. Others worthy of special mention are: Will J. Mack as Tony Jay and Camille Cleveland as Clariette Fay. Next week, Lights and Shadows.

AT OTHER HOUSES.

The Grand Duchess, with Lillian Russell in the title role, is a pronounced hit at the Casino.

The Gondoliers appears to have settled down for a run at Palmer's Theatre.

Among the Standard attractions that have reached the high water mark of popular favor are Shenandoah at Proctor's, The Senator at the Star, The County Fair at the Union Square, and The Charity Ball at the Lyceum.

The Stowaway has been transferred from the Grand Opera House to the People's Theatre this week, and is the melodramatic source of unbounded delight to East-side audiences.

Tony Pastor's establishment is enlivened by Harry Williams' Own Specialty company this week, including Haines and Vidocq, Lawlor and Thornton, and other clever people.

Wagner's picturesque and lively opera Die Meistersinger was admirably given at the Metropolitan last Friday night. Reichmann was a superb Sachs while the Walter of Kalisch was marked by grace and fire, both vocally and histrionically.

AUNT JACK'S TALE OF TWO CITIES.

At seven o'clock on Monday morning the Jersey City depot of the Pennsylvania Railroad presented an unusual scene of activity and animation. Alongside the platform, with a full head of steam up and gaily bedecked with flags, was the famous engine No. 10, with a train of cars attached, waiting to carry A. M. Palmer and his company to Washington, where they were to play Aunt Jack at the Albaugh Opera House, in aid of the Actors Fund of America. The company was to return to New York on the same day, in time for the regular evening performance at the Madison Square Theatre.

The Pennsylvania Railroad company, with their usual courtesy and liberality, had placed a special train at Mr. Palmer's service, assuring him, at the same time, that the fastest possible time would be made.

The train with the Aunt Jack company aboard started at 7:29. Agnes Booth, probably preferring to let so hazardous an experiment as railroad record-breaking be tried on the others of the company first, had wisely gone on to Washington the previous day, so the only ladies in the car, of the Aunt Jack cast, were Maud Harrison and Eugenie Thabor. As guests, however, of Mr. Palmer were Marie Greenwald, Mrs. C. P. Robinson, Mrs. G. W. Pach, Mrs. A. M. Dickinson, Mrs. J. Tredwell Munn, Mrs. Amsburn and Sadie Stewart. Mrs. A. M. Palmer was too unwell to go. Among the male contingent were: E. M. Holland, Edward Bell, Charles W. Butler, Fred Robinson, Louis Massen, J. W. McKever, J. H. Soddard, H. Holliday, R. Fox, B. W. Singer, Percy Winter, Hubert Millward, H. C. Jarrett, William R. Palmer, Henry W. Palmer, Master Albert M. Palmer, Louis Aldrich, Joseph Wheelock, General Horace Porter, Sydney Booth, Alexander Salvini, Henry Haynie, of *Galignani's Messenger*, Paris, E. G. Gilmore, Lester S. Gurney, J. W. Kellar, Colonel Finley Anderson, C. W. Thomas, E. H. Price, John E. Kellerd, J. W. Shannon, Captain Frederick J. Peck, Edwin Stanclife, Herbert Brook, E. Emmons and his jury, R. L. Farnham of the Associated Press and representatives of all the New York papers.

Once fairly started, watches were eagerly consulted and speculation on the time that would be made began. Mr. Palmer, accompanied by his faithful lieutenant H. C. Jarrett, busied himself most kindly in seeing everyone comfortably seated.

NEWARK, 7:40 A. M.—Nine miles in eleven minutes. The speed as yet is nothing extraordinary, and the timid are beginning to think that they may come off all right after all. The train is still in the circle of the local trains and Engineer Swem has to be careful. Maud Harrison, who has been laughing somewhat nervously, regains courage and begins to look hungry. In a distant corner Louis Aldrich begins a discourse.

RAHWAY, 7:51 A. M.—Twenty more miles left behind. Engineer Swem is beginning to pull the throttle wide open. The entire landscape on both sides is one blurred and confused mass. We are making a mile a minute.

At 8 o'clock Mr. Palmer escorts the ladies to breakfast and as many others as can be accommodated immediately follow. The dining car is soon *au complet* and presents an animated scene.

BRISTOL, 8:41 A. M.—The keenest appetites have been dulled. One by one the stragglers wander back into the parlor car. The dining car is deserted by all save Maud Harrison, whose hunger is seemingly as great as ever.

8:53 A. M.—The train dashes along, everybody chatting and laughing. What danger possible? Who's afraid?

Crash! A loud bump is heard underneath the car. Something has happened to the wheel. Great consternation prevails. The conductor pulls the air-brake cord, and the cars, rushing along at the rate of a mile a minute, are stopped in almost their own length. If ever proof was wanted of the efficacy of the air-brake it is given now. The ladies give vent to little shrieks of alarm. Mr. Palmer looks serious and askance at Conductor Hoff who, with the brakemen, descends on the track to look for the trouble. Louis Aldrich stops short in the middle of an interesting story and makes for his hat and coat. Most of the men clamber down; some of the fair sex look as if they would like to faint. Maud Harrison is still in the dining car and, unconscious of danger, has just asked for another mutton chop.

8.60 A. M. The whistle shrieks. All aboard. It was nothing after all. Only a piece of the rock ballast that had struck the cars. The trains moves on and makes up for lost time.

PHILADELPHIA 9.06 A. M. Maud Harrison is still eating. A stop of three minutes to change engines and on we rush through the depot amid the cheers of several hundred spectators. Ninety-one miles in ninety-one minutes. The cars now literally fly along. Speed is slackened for nothing. Across frail bridge and around sharp curves we dash on to Baltimore. The cars are rocking like a ship at sea, the lighter ballast flies up at the windows. Everyone tries his best to look unconcerned and *blasé* as if a mile a minute were the usual rate of locomotion. Others more human clutch their seats convulsively. Young Sydney Booth talks recklessly about what he'll do next week. Louis Aldrich stops talking, grows very white about the gills and gives unmistakable symptoms of "sea" sickness.

NEWARK, Del., 10.03 A. M.—Mr. Aldrich leaves the car with precipitation. Subsequent investigation established the fact that he had returned his breakfast to the steward.

BALTIMORE, 10.57 A. M.—The cars push right through the Union depot where another enthusiastic crowd waves handkerchiefs and flags. On to Washington. There are but forty-five miles. Will it be covered?

At last, and almost to the minute, the train pulls into Washington at 11.46 A. M., making the run of 225 miles in exactly four hours and seventeen minutes, and breaking all previous records of fast time by one hour and fifteen minutes.

At a quarter to one streams of fashionably dressed people began to pour into the Albaugh Opera House and at one o'clock immediately after the arrival of President and Mrs. Harrison the curtain rose on the first scene of Aunt Jack. The big theatre was full and the applause and recalls frequent. The net proceeds of the benefit are $2,143.50 for which sum Mr. Palmer pocketed a cheque before returning to New York.

The President occupied Box B, and with him were Mrs. Harrison, Mrs. Russell Harrison, Miss Wanamaker, Private Secretary Halford, and Lieutenant Parker.

In Box A were Mrs. Buchanan, Mrs. Penniman, Mrs. Taylor, Mrs. McMillan, and Mrs. Windom.

Box C was occupied by Congressman and Mrs. R. P. Flower, Mrs. Conger, and W. A. Boone.

In Box D were Mrs. J. P. Henderson, Mrs. W. E. Curtis, Miss Grace Davis, Miss Annie Wilson, and Miss Dalziell.

In Box G Lady Paunceforte, Mr. and Mrs. Okie, Mrs. Oberntoffer, and Mrs. Kane.

Box H Mrs. W. A. Hammond and Miss McMullen.

Boxes E and F were filled with journalists.

Superb floral offerings were sent to Agnes Booth, Maude Harrison, and Eugenie Thabor by the President.

At 3 P. M. the performance was over and at 3:17 the whole party were on the way back to New York.

The return was devoid of the interest of the morning and singularly uneventful. Everybody was very *blasé* on the subject of breaking the record of travel between New York and Washington, and smiled at the visible alarm of the two new travelers, Agnes Booth and Murat Halstead. A nice little supper was spread in the dining car with the compliments of the Arlington, while later on Conductor Hoff distributed bouquets to the ladies and *boutonnières* to the men with the compliments of the Pennsylvania Railroad Company. In return Mr. Palmer presented the train hands with a cheque for $100.

At 7:25 P. M., just four hours and eighteen minutes after leaving Washington, the train glided into the Jersey City Depot, and Mr. A. M. Palmer and his courageous company had accomplished the most wonderful feat in theatrical history.

GABRIELLE DU SAULD sends us a communication, in which she claims that the statements made by a member of her late company are incorrect, and that she closed her season because she saw fit to do so and not because she was obliged to, as the company would not accept half-pay for the last week. She also claims to own, by the terms of her contract, the territory for Bootles' Baby for the United States and Canada, and alleges that Kate Claxton has forfeited the right to it.

THE HANDGLASS.

It is said that the heaviest express bills fall to the Lyceum Theatre company when on the road, as extra freight is demanded by all the railroads on Herbert Kelcey's chest.

† † †

HEARD IN BROOKLYN.

"Oh! mamma, see the wagon-load of newspapers which is being carried into Smith's. What can they want them for?"

"Their daughter Cora is a contestant for the amateur actress prize, and the Smiths intend to reach their destination or die."

† † †

If an actor take a critic
Out to have a drink,
If the manager should meet them,
Need an actor wink?

† † †

A SONG WRITER down East says he likes to write lullabys, for there is luck in nod numbers.

† † †

ADAM FOREPAUGH, JR., "went broke" in London once, and not wishing to ask for more money, wired his father that he could get two monkeys larger than horses for $5,000. Adam Sr., was tickled and sent on the cash. Then came this cablegram: "Money received, monks dead. Much obliged, Pop."

† † †

THIS is about on a par with the story of the gilded youth who was in want of money, and told his father that there was a man in Williamsburg who taught dogs to talk for $50 in advance.

"Better take Jack over," said Papa, and the young hopeful took the check and went off with Jack and drowned him. When the time came for the accomplished dog to be returned to the bosom his family, Y. H. returned with a long face.

"What is the matter?" inquired Pa.

"Well, you see govenor, I had the dog all right on the back deck of the ferry-boat and as we got in the middle of the river he turned around and said: 'How's things at home?' 'All right' said I. 'The old man well?' 'Yes, very well, thanks.' 'Does he kiss that servant girl on the stairs as much as ever?' Well, you see Father, I was in a terrible position. I didn't want to bring that dog home to make trouble so I threw him over rail." And the old man thought so, too!

† † †

SONG OF THE CORYPHÉE.

Will you love me when the Winter
Casts its whiteness on my brow,
When I lose those "girlie" notions
That you say delight you now?
Will you faithful be forever?
Or grow diffident and cold—
When I'm dancing in the ballet,
Will you love me when I'm old?

† † †

A WESTERN paper calls attention to the fact that "Hoyt and Shakespeare are almost the only dramatic authors of whom it can be truthfully said that none of their plays have dropped out of sight." Considering the late Bacon and Greene developments, this is rough on Hoyt.

† † †

A PHILADELPHIA paper says: "Fanny Davenport has a special affection for this city and loves Boston." Surely this is from the sublime to the ridiculous with a vengeance.

THE IRISH DRAMA.

"The peculiarities of the Irishman have not been caricatured with the same spirit of malevolent slander."—ED. MIRROR, Dec. 14, 1889.

This assertion—which, I submit, is partially true and partially not—I adopt for my text. If it is intended but to cover the drama of the present day, if it is offered as an evidence of the reform brought about by the voice of the expatriated Gael, raised with Briton's "morning-drum beat, following the sun," proclaiming the sufferings of the one, and the misrule of the other; if it is meant simply to attest the growth and moral influence of the living, moving, powerful girdle which Albion has put "round about the earth," then I admit its verity, though the more critical may sometimes question its capability of proof. But if it is to be taken simply as it reads, that at no time and under no circumstances have the Irish people been maliciously caricatured and wilfully slandered upon the stage, I at once protest against its accuracy. Why, bless my soul, it seems but yesterday since a hack writer tried to belittle the most eloquent body of men that ever convened to transact a nation's business; ridicule Grattan, Curran, Parnell, Ponsonby and a hundred other names that "are great in mouths of wisest censure;" picture with scorn the dying days of a national aspiration, and, at the hands of a Philadelphia audience, McSwiggin's Parliament received the censure and met the fate it richly deserved.

The English drama without its Irish writers would be like the sands of the Nile—a pyramid, a sphinx, an obelisk or two and then desolation. And yet through this very medium, where the genius of Celtic writers has shown with no uncertain brilliancy, how has the Irish character been presented? Undoubtedly the answer will revert to the disgrace of those Irish authors and actors, whether their offence be omission or commission, as well as their English co-laborers, mitigated only (if mitigation it be) by the fact that popular demand had to be appeased at the expense of truth and justice.

The history of the Irish character on the English stage has been at all times but a reflex of British opinion—varying as it varied, changing as it changed. It was mostly conceived in ignorance, born of antipathy and nursed in prejudice. Experience with the Englishman teaches that while he may be stubborn and self-opinionated, yet he is a fair man; convince him that a wrong has been done in his name and he will be the first to redress it. Unfortunately he is and has for ages been ruled by an aristocracy that at once fears and hates him. This same aristocracy has for seven centuries governed Ireland for its own aggrandisement, feeling and knowing that the moment the democracy of its own country discovered the truth mismanagement and the consequent profits would terminate.

Side by side the two islands are situated, but the respective inhabitants of each were up to a few years ago entirely unacquainted with the other. This was the object and to the benefit of their common task-master. On the one hand a persecuted and oppressed people had no means of touching the great heart of the other nation, while that other by every known means, the stage included, was educated to the idea and belief that its Hibernian brother was on a par with the Hindoo and not worthy of the freedom vouchsafed the negro. Within our own time so rapid has been the spread of knowledge and so potent the instruction of mutual intercourse that the very same audience that once hissed The Shaughraun because it was too Irish, would now cheer it to the echo and mayhap claim that it was not Irish enough. It was in relating such an incident that Edmund Yates lately said: "Even a concert hall reflects the drift of public opinion."

Interesting as it might be to trace the origin and development of the Irishman on the English stage, the tale is too long to be told here. Suffice it to say that it has been a process of evolution that in another direction would gratify the most laborious researches of a Darwin. Its first efforts made the unfortunate slave (in body but never in mind) a wild, nude, jabbering savage, who had the speech of Wah-no-tee without any of his manly heroism. It was a big jump that brought us to the Sir Lucius O'Trigger stamp—a character at once probable and improbable. Then came by slow but steady paces the whiskey-drinking, stupid or ignorant Irishman of the Handy Andy order.

It was not until Mr. Dion Boucicault wet his pen in the pure fountain of Irish wit, tore away the weeds and briars, and let the rippling streams of Celtic humor go generously and uninteruptedly down to the rivers of poetry and passion that Irish nature looked in the mirror and saw that dramatic art had not belied her. He was unquestionably the first playwright to catch at once the idiom and the dialect of the people and, with possibly but one exception the only one to retain it. And yet Mr. Boucicault's works are not without reproach. An Irish priest may sometimes take a glass of liquor but, if he be as pious a man as the author makes Father Tom in The Colleen Bawn, it is not at all likely that you will find him in a shebeen, with as doubtful characters as Sheelah and a horse thief, drinking whiskey punch and singing the "Cruiskeen Lawn." Even if such a thing did happen it could only be an exception, and its reproduction on the stage must always give offence to the very class of people for which this kind of play is written. The Irish priest is to his own people an ideal character. Through all the dark hours of "brutal Brunswick's penal laws" and long before and ever since he has endeared himself to them by every sacrifice that man could make for his fellow; their doctor, lawyer and political adviser; their single friend when the statute book made them felons and supplemented it with an edict of outlawry; in a word, their *soggarth-aroon*. Therefore, unless the dramatist has such a pen and the actor such an art that they can portray in one person all the virtues, traditional and otherwise, that characterize the Irish priesthood from the days of St. Lawrence O'Toole down to our own days when the women in the streets of Limerick hold aloft their children to be blest by Father Matt Ryan on his way to prison "for Faith and Fatherland," they had better leave this character severely alone.

The wake scene in The Shaughraun will always be received with disfavor by an Irish audience, not because it is so much of a caricature and exaggeration, but because it ridicules a custom—to do the best to alleviate sorrow and lighten affliction—which those who do not understand cannot appreciate.

Your modern so-called Irish dramatist, as a rule, knows nothing whatever about the Irish peasant, his character, his history or ambition; has never, so far as poor Pat is concerned, beheld "the bright countenance of truth in the quiet and still air of delightful studies."

Men of unconcealed Irish antipathies are now engaged in writing Irish plays for flowing fees and not for honest pleasure; and how, in the name of goodness, can they be expected to put into them the full spirit of Celtic idea and the delicious flavor of Hibernian humor? These plays are not racy of the soil. Change the names of the characters and substitute the stolen pocket-book for the secreted pike and they would act as well with the scene laid in any part of Christiandom. The only advantage that the *sheeling* of Connemara has over the cabin of the Texas voyageur is that the most improbable things are probable in the former while they could not possibly be in the latter. There may be no "malevolent slander" in all this, but, heaven knows, the sins of such plays are numerous enough. The plots are old and hackneyed, the characters out of a mould that has seen a generation come and go, the dialogue correspondingly stale, and the comedy paraphrased newspaper jokes. The hero is always a good-for-nothing boisterous chap, without the least pathos, forgetting that the very essence of Irish wit is its quietness and is the more brilliant because it glistens through a tear-drop. The brogue put in the mouths of the speakers, like that which has lately been doing service in some of our leading magazines, a conglomeration of all the dialects under the sun and a something which no mortal ever spoke—the offspring of ignorant chance. Some bombastic patriotic speeches are thrown in; and if the audience applaud the sentiments, as they are pretty certain to do, this author congratulates himself upon his success. What few really good things they do contain are generally found, on close examination, to be parodies, if not actual plagiarism of Mr. Boucicault's efforts.

The most, if not the only, perfect picture of the manners and customs of the Irish peasantry ever given to the stage is Edmund Falconer's Eileen Oge. That it has not been a popular success is due to many causes but certainly not to the treatment of the subject-matter. It may be that the Irishman is not maliciously caricatured upon the stage but he is caricatured all the same. What do you call plays of the Daddy Nolan stripe? While the Irishman may rejoice at the improvement that has taken place within a very few years of the portrayal of his countrymen upon the stage there is still room for much improvement. By the way; Henry Irving a few years ago promised to shortly produce a first-class Irish drama, but the mountain has not yet delivered even its mouse.

No civilized country possesses such splendid material for a great drama as Ireland. A rich, varied and fantastic folk-lore and legendry; a history replete with thrilling incidents and daring deeds; a people intensely passionate and naturally poetic. Why, there is not a single rod of ground which is not consecrated with the blood of a hero, not a country churchyard whose green mounds can not tell a story of love and self-abnegation, not a hillside without its ruined temple or desecrated hall—monuments of a departed greatness. Or if one desires to be more modern: the same blood, the same hopes, the same valor can still be found in any county of the Green Isle; the same *bouchal* has a smiling bit of blarney for his chosen sweetheart, while the same bright-haired *colleen* awaits his coming behind the hedge; the same father proudly watches his brave boy go to prison for an offence which the law can never make an offence in his eyes, mayhap to return to him in a few months a cold and lifeless corpse; and the same old mother steals "out of her lonely home at nightfall, and looking with her tender eyes always Westward," to where the unnamed and unadorned graves on Cape Diamond and Partridge Island eloquently speak of the trials and tribulations of an exiled race. There is also the New Ireland that one meets in the study room and council chamber. But if the play-maker does not desire to treat of the Irish at home, there are still the other countries, where:

From Dunkirk to Belgrade,
Lie the soldiers and chiefs of the Irish Brigade,

while in the United States every battlefield, from Malvern Hill to the Appomattox, tells the tale of their patriotic efforts on behalf of the oppressed in their adopted land. And this reminds me that, while Mr. Bronson Howard finds it convenient and advisable to use in Shenandoah an Irishman for low comedy purposes, and General Sheridan as an accessory, it yet remains for him or some of his contemporaries to weave a romance around the romantic personages of a dashing Phil Kearney, an impetuous Meagher or an erudite Boyle O'Reilly.

The mines of Irish dramatic material have not been exhausted. The deeper you delve the richer you'll find the ore. Countless treasures are still hid within it's womb. Who will be the first to find the precious nuggets?

JOSEPH L. CARLETON.

EDWIN H. LOW has just received from London an autograph letter from P. T. Barnum, thanking him for the excellent facilities and prompt transactions of all business entrusted to Low's Exchange in connection with the Greatest Show on Earth.

IN THE COURTS.

THE PRINCE AND THE PAUPER SUIT.

Judge Daly handed down an opinion last Saturday, in the Court of Common Pleas, granting the injunction applied for by Edward H. House to restrain Samuel L. Clemens (Mark Twain), Mrs. Abbey Sage Richardson and Daniel Frohman from producing the play, The Prince and the Pauper. Mr. House claimed to have had a contract with Clemens to dramatize his book "Prince and Pauper" and to have completed the dramatization. He therefore claimed the arrangement Mr. Clemens made with Mrs. Richardson to be an infringement on his own dramatization, and that some parts of it were based on his own suggestions to Mr. Clemens.

In reading his opinion Judge Daly quoted the letters which passed between Mr. Clemens and Mr. House when the arrangements for the original dramatization were made, showing that Mr. Clemens made the overtures, and that the proposal was accepted by Mr. House.

In giving his reasons for granting the injunction the Judge said:

The fact that the plaintiff has no adequate remedy in law is clear. An action for damages will afford him no relief. It would not be possible to ascertain what sum plaintiff should have for a breach of the defendant's contract. There is no basis for estimating what profits would accrue from the performance of plaintiff's dramatization, and therefore no basis exists for computing damages. It is undoubtedly true that the court cannot practically enforce the performance of this contract by compelling defendant to put plaintiff's dramatization on the stage, but when the remedy by injunction will do substantial justice by obliging the defendant to carry out his contract or to lose all benefit of the breach, equity can thus enforce it.

Concerning certain contradictory statements made by Mr. Clemens and Mr. House on the argument and in the affidavits, Judge Daly expressed the opinion that House would be much more likely to remember exactly what was said as he was an invalid, and accustomed to do all his letter writing and transact his business methodically, while Clemens was a busy and popular author and, therefore, not so favorably situated for remembering with exactness.

As no injunction had been served on Daniel Frohman his counsel, A. H. Hummel, told him that he need not stop the performance of The Prince and the Pauper at Albany last Saturday night.

A stay of proceedings was granted to the defendants on Monday, pending the argument before Judge Daly to-day (Wednesday) to show cause why the injunction should not be made permanent.

Meantime, The Prince and the Pauper is being performed this week at Detroit.

A TEST CASE AGAINST MANSFIELD.

Hugh McFarlane, the supernumerary in the Richard III. company, who claimed that he had been engaged until June, and brought suit against Richard Mansfield when the latter discharged him, lost his case in the Sixth Judicial Court last week. It was a test case, and if McFarlane had not suffered defeat the combined forces of Richard and Richmond would have followed suit.

The Oliver Opera House at South Bend, Ind., desires two or three strong attractions for April, with which to close the house for the season. It is an elegant one-night stand, opens but one night per week, and has played to standing-room at nearly every performance this season, as can be attested by companies who have played there.—*Com.*

JOS. WITT, METROPOLITAN OPERA HOUSE.

NEW YORK, Jan. 5, 1889.

Two weeks ago I had a bad cold, so that I could hardly sing a tune; after taking a few SOZODONT MINERAL PASTILLES I had the pleasure to find the good effect of it. I can state that I consider the SOZODONT MINERAL PASTILLES the best and most effective remedy I ever had for such indisposition.

By all Druggists at 25c. and 50c. a Box.—*Com.*

LETTER LIST.

The following letters await their owners at this office. They will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post office. Circulars and newspapers excluded from this list.

Ashlin, Wilfred
Adams, Jr., Annie
Aldridge, Bristow
Appleton, A.
Allan, Geo.
Andrews, Lillian
Allen, Frank
Ames, Miss M.
Abbott, Marion
Barrett, L. F.
Burnside, Will T.
Buchanan, A. F.
Benton, Irene
Boag, Wm.
Buchanan, Mrs. A. F.
Bristor, John S.
Brown, C. A.
Bradley, Leonora O.
Brien, J. F.
Bocklin, Miss Belle
Barili, N.
Bernard, Miss F. G.
Bliow, Lila
Beers, Newton
Brown, Watson
Boylan, Fred.
Crane, E. J.
Coleman, J. J.
Cummens, Ellen
Coote, Bert
Charteres, Lillian
Chandrau, Henry
Crompton, W. H.
Carey, Steve
Carlyle, Marie
Chiaetti, Jules
Clark, A. E.
Craigen, Maida
Connor, Norman L.
Calice, Myron
Cole, Edith
Calder, W.
Dietz, Frank
Dauvray, Helen
Daly, Carroll
Durham, Sidney
Dorner, A. C.
Dixon, Fred
Doyle, John E.
Davis, Tom
Davids, Georgie
Davis, Kate
Durant, C. W.
Davenport, Dollie
Doud, Frank
David, Ross
Edwards, W. H.
Emery, Edward
Elliott, W. T.
Eagan, Louis
Eytinge, Pearl
Edmonds, Leslie
Fennet, jr., J. K.
Ford, Edward
Frear, Fred
Forman & Morton
Forsythe, Kate
Ferris, E. D.
Fitz-Allen, Adelaide
Fingay, Chas F.
Fawcett, Cissie
Forman, Karl
Gerald, Florence
Gilbert and Dickson
Granger, Maude
Gardiner, C. E.
Graham, Annie
Greenwood, Marie
Gray, Miss Jamie
Gaylor, Bob.
Gaylor, Chas.
Hilles, O'Kane
Hallock, Agnes
Hartman, Ferris
Holmes, Raymond
Husted, H. E.
Holmes, Chas. N.
Hudson, Al (P'W'gst)
Hartmann, C. Sadichi
Harrison, Louis
Harold, W. A.
Heritage, Clarence
Huntington, W.
Hill, F. H.
Healey, E. M.
Hilliard Harry S.
Hoi and Henry
Hilsdat A. C.
Ingram Beatrice
Johnson Barry
June, George W.
Jeffries, Maud
Johnston, W. J.
Jehlinger, Charles
Johnson, E. C.
Johnstone Lorimer
Kenistan, Emily
Kusel, Julia S.
Kendall, Ezra
Kranold, H.
Kelliard John E.
Knight Mrs. G. S.
Karsner, Jennie
Kyle George
Lockaye, Wilton
Lincoln, Nellie
Leese, Mollie
Litta, Louise
Lawrence, Fred.
Last Days of Pompeii
Lykens, Wm. L.
Lee Harry
Lathrope Frank A.
La Verne Lucile
Linyard Catherine
Mack, E. H.
Mitchell, Lucy A.
McPherson, W. H.
McDowell, Harry A.
March, Maggie
McWalter, George
McCay, Charles
Moriarty, Marcus
Miller, George S.
Matzen, P. S.
McCormack, Louise
Morris, Clara
Malcolm, Florine
Marston, Lawrence
Mann Louis
Mulvey Harry
Miss Nellie I.
Marriott, Clara
Ventura, John W.
Nelson, Simon
Nichols, Guy
Olivier, Jennie
O'Brien, Annie
Ong, Mr. or
O'Neill Jas.
Price, Sallie
Paul, W. H.
Palmer, John Fay
Peyser, David M.
Pay, Peter
Perenet, Ivan
Pollard, Frances
Quinn, Fred E.
Quinn, J. F.
Ripley, Mrs. W. B.
Rising, Will S.
Rieger, W. H.
Russell, Harold
Ramsden, Lillian
Rutledge, Lucille
Rhea, Nita
Richards, Pauline
Rutledge, Gertrude
Rehan, Arthur
Russell, Adelaide
Sweeney, Carrie
Stringham, Mrs. S.
Sheridan, Jos. J.
Simons, Fred.
Swift & Chase
Sully, Daniel
Shea, Wm.
Sheldon, Harris W.
Slocum, F. W.
Spencer, Willard
Sheldon, Will
Sprague, Estelle
Stevens, Sadie
Steiner, Emma R.
Stanley, Marie
Steward, I. C.
Stasvill, Jerome
Selden, Hazel
St. Alva, Blanche
Temple, Miss E.
Tyler, Mrs. F.
Tillotson, W. W.
Teale, Margie
Taylor, Julia
Thayer, Harry
Tyler, C. J.
"Upside Down" Co Mgr.
Vernon, D. S.
Vroom, Edward
White, Thos. E.
Wiley, Dora
Webber, Harry
Wards, Fred
White, Lucinia
Worth, Miss Sydney
Wells, Girard
Wainwright, Marie
Woods, D. H.
Wilson, H. F.
Wardell, Etelka
Webber, W. P.
Welsh, Edward
Wood, Miss Gertrude
Whittlesey, Wallace
Weiss, G. H.
Wakefield, A. S.
X. Y. Z.
Young, Sam

BOHEMIANISM.

A certain Canadian preacher and one of his Western contemporaries have recently consigned all of us poor, miserable stage-players to the infernal regions.

They have also been uncharitable enough to refuse any sort of pardon to the wretched creatures who are partners in our crime, inasmuch as they are pleased to witness our dramatic antics, comic, emotional or otherwise.

A certain dramatic editor recently refuted the statements of the certain Canadian preacher, and about a year ago a well-known performer publicly contradicted the assertions of a certain Southern minister of the Gospel.

It seems to me that the certain editor and the well-known performer displayed unnecessary seriousness in their consideration of the sensational thunderings of the respective speakers.

I do not believe that the well-known souls—I mean the souls of the certain preachers—are in immediate danger of eternal condemnation, because these gentlemen don't know what they are talking about.

Let us not form a Dramatic Salvation Army in their behalf. Let us not answer them rudely. Let us not fear for them.

Ignorance is ever pitiful; therefore let us not stoop to war upon the weak, but rather let us turn the other cheek, remembering that even nobler martyrs had mercy upon their oppressors.

Let us regard them pleasantly let us, if we please, offer our twenty-five cent contribution and lift up our voices in a more congenial temple—and let us not get mad.

Let us behave toward other people in precisely the same manner in which we would prefer other people to conduct themselves, with regard to ourselves. Let us appear at benefits for everything under the sun; but *don't* let's argue.

There is no profession in existence whose members are collectively of sufficient purity and virtue to challenge universal criticism on the score of righteousness.

There are lots of bad people on the stage. No one knows it so well as we know it. If we chose, we could give the Canadian preacher points in detail, and chapters of individual history for which he would be more than grateful.

But perhaps he could offer us surprises equally startling, and I am sure that if the affairs of society were chronicled each week, frankly and unreservedly, they would more than fill the usual space allotted to them in the Sunday edition.

While on a recent visit to a certain well-known penitentiary, I particularly noticed the absence of representatives of two popular professions.

There were the rich man, poor man, beggar man, thief, lawyer, doctor, merchant, chief, in abundance. But, upon my soul, there was not one actor or one clergyman, among them!

Let us dismiss the subject of stage vice with the sage remark that a man pays but a small tribute to virtue when he believes it to be a thing dependent upon the influence of circumstances.

Don't let us get up on a platform and preach upon the morality of the stage. We cannot afford to do it, because there are as many immoral people on the stage as there are imposters in every other walk of life.

Were anyone to proclaim the institution called Society to be absolutely pure we could take down our chronicles, from Herodotus to the *Pall Mall Gazette*, and prove him false.

Humanity is not immaculate and will not be until the charming dream of Mr. Bellamy becomes a reality.

Immorality is not the distinguishing characteristic of the social relations of men and women of the stage. But I will tell you what is—*careless manners*.

In the first place we like to call ourselves "Bohemians." Is it not unjust that the name of a most respectable and industrious little country should be used as a synonym of slovenliness because, several generations ago, a nasty little band of its natives swindled a few Frenchmen?

Let us refer to the authorities before we revel in the term. They inform us that the bohemian who does not hail from Bohemia is a person of "loose and irregular habits." Indeed, some of them go so far as to call him "an imposter and adventurer."

We cannot find anywhere that he is considered a genius of easy grace and delightful unconventionality. On the contrary, he is a rather dirty person, so don't let's be bohemians, unless we come from Bohemia.

In no other profession are men and women thrown into such close and constant association as in ours.

Because of this necessary comradeship, the men are apt to drift into a carelessness of behavior that makes them forget the courtesy and respect due the women, and the women often forget it, too, more shame to them!

We grow so used to each other! Here we are in the cars together, at rehearsals, at the hotel, again at the theatre.

Dear me! It's a bore to raise our hats and bow politely each time we meet. It's so much easier to say "Hello!"

But listen to me—oh, listen to me! If we permit ourselves to grow careless in manner, our habits will suffer, and chiefly upon our habits depend the value and success of our achievements.

No one but a genius can afford to be a boor, and even so gifted a personage has frequently found unconventionality and "bohemianism" disastrous, as Mr. Edgar Poe and others could affirm.

Daily habit is the straw that shows which way the moral and artistic wind blows. It isn't everything, but it is a good deal.

We can foster any sort of habit, if we only have a mind to. If we but persevere we can grow familiar with, and find most congenial to-day the occupation that yesterday seemed most unnatural.

Look at Jack the Ripper.

Surely his habit must have seemed abnormal and queer to himself in the first place, but what then appeared to be an eccentricity became so common, and natural a feature in his existence, that we were all surprised when he left off.

De Quincy vividly illustrates the dangers of the first trifling lapse in good behavior.

He describes in his own graphic way the gradual downfall of a man who, in the first place, had been guilty of nothing but a simple little murder.

He pictures the almost imperceptible descent of this poor, careless creature who, carried, led, or drifting along the downward path, at length develops into a burglar.

The step from burglary to drink is short, and, to be brief, the miserable creature finds himself finally reduced to a confirmed, incurable habit of incivility. ECIRPAC.

THE DREAM OF THE AIMLESS.

I dreamt a dream in the morning,
When the shadows were dim and grey,
And oh! such a prospect golden
O'er my shining pathway lay.
The earth was filled with gladness,
The air was filled with song—
And I thought that but love and beauty
Could inspire me all day long.

I dreamt a dream at noontide,
When half of the day was past;
The first half I knew was barren,
But glorious I'd make the last!
Yet the world lay part in shadow,
The songs were not half so sweet—
And love and beauty were fleeting
Like shadows beneath my feet.

I dreamt a dream at even,
When the day its course had run,
And my heart grew sad within me,
To think how little I'd done;
But I said, "I shall work to-morrow,
And make my name be known—
Till the nations of earth shall wonder
As my mighty power they own!"

But, alas! and alas! time passes,
The sun rises, shines and sets;
Each morning so full of promise—
Each even so full of regrets;
And day follows day more fleetly,
While ambition and glory rave—
Till at last, outworn and aimless,
I shall sink in a nameless grave.

ANITA LOUISE MACKINTOSH.

NOT HER FAULT.

Beatrice Moreland gave a DRAMATIC MIRROR reporter the following account of her discharge from the company of Clara Morris:

"I don't feel like rushing into print at the slightest provocation, but all my friends think it but right that I should place my case before the profession in its true light. Mr. Frederick Harriot engaged me to play this season with Clara Morris for twenty-four weeks. I was to play in Helene, Alixe, Miss Multon and Camille. The first two pieces proved failures, and Miss Multon was also withdrawn early in the season. Consequently I was only in the bill when Camille was presented. When Mr. Harriot found what a poor business Miss Morris was doing he submitted me to many annoyances in order to get me to resign, as he wished to save the salary he had contracted to pay me. The only pretext he could find was to request me to go on as a supernumerary when he was about to put Article 47 in rehearsal in New York during the Christmas holidays. I told him that if he would give me a part with a few lines to speak I should be compelled to take it according to my contract although I had been engaged for leading roles, but I would not appear as a supernumerary. He said he was not writing parts, and I did not hear from him again until I received a notification of my discharge on Jan. 4 for not attending rehearsal of Article 47. I at once consulted my lawyer who served papers on Mr. Harriott the same day for $1,500 damages, and the suit is now pending. I have also sued Mr. Harriott for $200 on account of the loss I sustained in providing expensive costumes for Alixe with the understanding that the piece was to be performed through the season. Clara Lane, who was engaged in my place has been discharged since. In fact, of the whole original company only one or two members remain. Miss Minnie Maddern, or anybody else in whose company I have played, will tell you that I am easy to get along with, and my discharge was not owing to any fault of mine whatever."

A TALK WITH MR. NOBLES.

"We opened on August 18. We have crossed the continent and visited every State from Maine to Washington. As we have still about ten weeks to fill, I think we have earned a two weeks' rest," was Milton Nobles' answer to a question of a MIRROR's reporter who cornered the versatile actor and writer in the Actors' Fund rooms yesterday.

"And now you are going to ask how the season has been, and that reminds me how greatly I enjoyed reading interviews with a lot of managers and agents recently published in THE MIRROR on that subject.

"By a strange coincidence they all agreed that the season had been wretched—for everybody but themselves. Their business of course, had been unusually large. What an original lot of fellows these agents and managers are! One of these days some bright fellow in that line will make a reputation for himself by telling the truth occasionally. Of course he will lose prestige with the fraternity, but he will send his name thundering down the ages.

"You know, of course, that I hire Duke Murray to lie for me, but since he has taken unto himself a helpmate, he has joined the church and bought a hatchet. So I have to do the lying for the company. But on this particular occasion I am going to be original and tell the truth.

"From Aug. 25 until New Year's week inclusive, my business was the best I have had in five years. Since the 20th of January it has been about the worst I have had in ten years. This has all been East of New York City and principally in New England. However, I have had plenty of company, and the 'general average' is still all right.

"Our performance of From Sire to Son, which we have played in the East exclusively, has been received with great favor by press and public, while the local managers offer increased percentages for return dates, and assure me that I have but cast my bread upon the waters, and that it will return to me. Probably it will—if the sharks don't get it."

"Do you find that Lent interferes with business?"

"Yes, materially and to a greater extent, I think, each succeeding year, aside from those who observe it from conviction or because they are told to do so. Lent has latterly become a sort of fashionable fad with a lot of people who formerly paid no attention to it. Next year I shall lay off the entire Lenten season. A few years ago New England was supposed to be less affected by Lent than any other section of the country. Now it has gone to the other extreme."

"How do you account for that?"

"During the past few years the mills and factories throughout New England have been steadily recruiting their forces with Irish and French operatives, who are exclusively Catholic. This, at least, is the theory of local managers with whom I canvassed the subject."

"When do you resume your tour?"

"We open in Brooklyn on March 24. Following that I have engagements for Cincinnati, St. Louis, Chicago, St. Paul, Minneapolis, Dululh, etc., etc. Our season will end in Chicago about June 1. That will be our third engagement in that city this season. We opened at the Grand Opera House there in August, played Havlin's New Year's week, and close at the Windsor.

"You may say that my three weeks in Chicago will in all probability net something under twenty-eight thousand dollars. The professional liar would probably say fifty, but being a new beginner, I want to draw it mild."

CLEANEST, BRIGHTEST, BEST.

The Newsdealer.

The cleanest, brightest and best journal of its class in America is THE DRAMATIC MIRROR, and every dealer having occasional calls for theatrical publications, should keep it for sale. Like all dramatic papers, it is returnable, but, unlike the majority of them, you will have very few to send back.

LETTERS TO THE EDITOR.

PRINCETON, Ill., March 3, 1890.

To the Editor of the Dramatic Mirror:

SIR.—Your edition of March 1 contains a communication from Shelbyville, Ill. (signed C. L. Wagner), to the effect that the Alonzo Hatch Opera company are using forged telegrams to boom their business, and that their performance of Fra Diavolo gave poor satisfaction in that place. With reference to the first charge, I would state that this being the first year of this organization, I sometimes get the manager of a theatre after a performance, to write a telegram with reference to our success, which I send on ahead. I make copies of these dispatches for use at telegraph offices, pasting the original in the company's "Scrap-book," and in that book is one from Philip Parber, manager at Shelbyville, to the manager at Paxa, which simply states, in effect, the fact that our performance gave excellent satisfaction there—and Mr C. L. Wagner will realize to his discomfort in the near future that this telegram is no forgery.

With reference to his statement that our performance did not please in Shelbyville, I enclose a copy of a letter signed by some of the representative and most respected citizens of Shelbyville, showing that his statement in that respect is also false. This organization has been in existence since last October and an examination of your file will show that this Shelbyville criticism is the only one which does not say that we have given more than satisfaction.

Hard travel, colds, sickness, pianos below concert pitch, etc., etc., detract from some of our performances; but I can return to nineteen out of every twenty towns I have played, on better terms at one dollar per ticket.

Kindly publish this in justice to me, which is all I ask of THE MIRROR. I will attend to Mr. C. L. Wagner or anybody else who writes fraud after my name.

Very respectfully,

ALONZO H. HATCH.

PROFESSIONAL DOINGS.

MRS. D. P. BOWERS is reported to be quite ill.

THE SIEGS are reported to have left Keller.

JOHN E. KELLARD has been engaged for the Stepping Stone company.

ERNEST TARLETON, of Stuart Robson's company, who has won much praise for his portrayal of the role of the little English Lord in The Henrietta, has received an offer from the Kendals, which he will probably accept.

THE following specialty artists will appear at Tony Pastor's Theatre next week: Frank Bush, Sheffer and Blakely, Maggie Cline, Tierney and Wayne, the Julians, Jennie Valmore, the Midgleys, Kelly and Ashby, Lottie Elliott, Professor Abt and Elmer Ransom.

A SOUVENIR to commemorate the 300th performance of The County Fair will be given away at the Union Square Theatre next Tuesday evening. It will consist of a handsome metal ink-stand surmounted by a portrait of Neil Burgess in a horse-shoe frame.

MATT MORGAN has received orders for the scenes of both of the ballets to be produced by Alfred Thompson at the Madison Square Garden in the Spring. They will be from designs by Mr. Thompson and will be twice the size of any scenes ever presented on any stage in this city.

TED D. MARKS reports that he has booked thirty-eight weeks of next season for his International Vaudevilles. This includes a tour of Mexico, where it is said a variety organization has not toured since 1874. On the opening night of the organization at the Union Square Theatre in this city souvenirs will be presented.

IN addition to the handsome souvenir in metal now being manufactured for the occasion, Tony Pastor is getting ready and will present to every patron of his house on the evening of the 22nd inst. a copy of the original programme of the first performance given under his management in this city a quarter of a century ago.

IN regard to the reports that certain parties contemplate putting a Haverly Minstrel company on the road next season, W. S. Cleveland states that he alone has the right to use that name, and that he will not, under any circumstances, permit anyone else to use it in any shape, form or manner whatever for minstrel purposes.

ACCORDING to a Washington paper, Indianapolis is the natal place of James V. Cooke, business manager of Mlle. Rhea, W. O. Wheeler, manager of A Pair of Jacks, and his brother, Dave Wheeler, who is also a manager; Frank Percy Weadon, playwright and manager, of Fanny Davenport's company, George W. June and E. M. Dasher of A Brass Monkey company.

J. W. HOLMES, the well-known museum manager of Brooklyn, has had plans filed in the Brooklyn Building Department for a new theatre, 68 by 115 feet, which he intends erecting on Jay street, near Fulton, at a cost of $50,000 or $60,000. It will be known as Holmes Star Theatre, and nothing but comedy and dramatic attraction of the best class will be played there at prices ranging from 15 cents to $1.

STUART ROBSON passed through this city on Sunday on his way to Boston, where he made his first appearance as a live star on Monday night. He reported himself as specially pleased with his new play, An Arrant Knave, which he considers Steele Mackaye's best effort. He will come to Proctor's Twenty-third Street Theatre on April 22 for a stay of four weeks, and close his season at that house.

IMRE KIRALFY'S Lagardere is reported to have done the largest business this season that it has known since its production. Only one change has been made in the company since it started out last September, and that was on account of illness. The season will close the latter part of this month, and Mr. Kiralfy will use some of the fifty-seven people in it in a new spectacle which he is now performing. In the latter production there will be 500 people on the stage. Three *premières* new to this country will also be seen in it.

IT is claimed by Messrs. Jefferson and Taylor that their Dark Secret company is beating its own record as a money-maker. So far this season the profits have amounted to $25,000 and in St. Louis recently on a Sunday, the two performances of the piece at Pope's Theatre netted $1,800, which beats the record of that theatre. Hands Across the Sea has also surprised its new owners. It has cleared $10,000 since Dec. 9, when they took hold of it. They are now negotiating for an American melodrama which they expect to produce about the middle of next season.

CHARLES JEROME and Julia Mackey are no longer with Dan Mason's A Clean Sweep company their places having been taken by John D. Griffin and Miss Atherton. The company is reported to be meeting with favor. It is now playing in the South. On May 10 a two weeks engagement in this city will be played and the company will then close, opening their next season here under William Garen's management. Twenty-five weeks have already been booked, and the company will start out stronger than ever and with new and elegant printing.

CHARLES OSGOOD, manager of Dan Sully, reports that he is constantly in receipt of letters from managers of first-class theatres in the principal cities offering him time for next season for The Millionaire, Mr. Sully's new comedy-drama, by H. Grattan Donnelly. The play will be produced April 14, and will be seen in a week of one-night stands before its metropolitan presentation. The novel mechanical effect to be introduced in the third act is being constructed under the personal supervision of the author, and F. F. Mackay is superintending the stage work and designing the costumes. The printing will be elaborate. A large delegation of New York, Boston and Philadelphia managers are to be present on the first night by special invitation of Mr. Sully.

LONDON NEWS AND GOSSIP.

LONDON, Feb. 29, 1890.

Though the bigoted prejudices of our forefathers in the matter of Lenten observance no longer obtain in this village, custom, or tradition, or what you will, has decreed that it is good form to mortify the flesh in one or two trifling ways that really don't matter. Whenever it is discovered that they do matter, fashion immediately veers around the other way. For instance, it is supposed to be unlucky to marry in Lent, but when any of our first families have pressing reasons for nuptials during that period they fly in the face of superstition with cheerful alacrity, and as for fasting, you can bet your life that they never fast longer than is absolutely necessary to give themselves renewed appetite. And so with various forms of amusement.

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All the same, there is no doubt that Lent has a distinctly unfavorable influence on the receipts at such London theatres as depend mainly on the support of the well-to-do classes.

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At the Lyceum, for instance, Irving has reduced his customary eleven rows of stalls to four rows and is not always able to fill even them, while the dress circle suffers in like proportion. It is true that the Lyceum pittites continue to rally loyally, but in these days of inflated salaries and expensive productions it is not the pit that keeps a theatre going. Such houses as the Haymarket, the Court, and the Garrick are adversely affected equally with the Lyceum, while on the other hand the Gaiety (which even more than they depends upon "the classes" for support) nightly exhibits the legend "House full." The explanation, of course, is that with the Philistines of the Irving cult "appearances" go for more than they do with the smart boys whose main object in life seems to be to keep the sacred lamp of burlesque still burning, by nightly planking down their merry little half-guineas for Gaiety stalls.

Among the houses which under ordinary circumstances would be most effected by Philistine traditions is the St. James', and therefore I am the more surprised that Mrs. Langtry has had the boldness to commence operations there at such a season and with As You Like It, of all plays in the world. This she did, however, on Monday, having happily recovered from the previous indisposition which prevented her carrying out her original programme. By the postponement the Jersey Lily has no doubt been a heavy loser; but it seems to me that the chief people to be pitied are her unfortunate company, who have had to fill out the interim at half salaries, though, of course, the delay was not in any way their fault. What is more, the Lily, who, like Mrs. Gilpin of yore, seems to have a particularly frugal mind, was at first disinclined to pay anything whatever until her season actually commenced. I believe, however, that at the last moment her legal adviser persuaded her to a more generous course.

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As a rule, the Prince and his *entourage* set the fashion in theatregoing for Society with a capital S. I doubt very much whether H. R. H.'s patronage will greatly avail Mrs. Langtry in this instance, though, histrionically speaking, she has certainly much improved since her visit to America. The Prince, with his customary good nature, cheerfully put in an appearance at the St. James' on Monday night. Not only this, but improving on the course adopted by Pope's Sir Balaam under somewhat different circumstances, "he duly brought his family and his wife"—for the Princess, and the Duke and Duchess of Fife were also of the party. Mrs. Langtry is both physically and mentally different from what she was when we last saw her. She has lost flesh but has gained in confidence. Many of her amateur angularities have been rubbed off; but with all her improvement it is still sufficiently obvious that she is unwise to travel far beyond the range of the modern society drama, wherein the actress' chief function is to wear expensive gowns, walk like a lady, and express herself with propriety and precision. Being, as she is, an exceptionally shrewd woman of business, I am the more suprised to find some of the roundest pegs in Mrs. Langtry's company placed in the very squarest of holes. Lawrence Cantley and Suydam, who are both about as modern as they make 'em, are examples of this as Orlando and Touchstone respectively, while Ted Everil, perhaps the best Touchstone of the contemporary stage, is cast for old Adam, a part wherein he is quite out of his element. Mrs. Langtry was warmly welcomed on Monday night, and the critics have since lavished upon her much laudation and very little criticism. Nevertheless, I shall be very much surprised if she scoops up many shekels with As You Like It at the St. James.

* * *

A Pair of Spectacles, the new play produced by Hare at the Garrick last Saturday night, is as violent a contrast to the play which preceded it as could well be imagined. It is, however, not likely to be the less acceptable on that account, and the contrast may be pushed even further for, whereas, La Tosca deserves to succeed. Hare is, at present, of course, much handicapped by Lenten traditions already alluded to, but I reckon that he is tolerably sure to play to fair business for the next month or so, with real big business to follow. A Pair of Spectacles is described in the bill as a comedy in three acts adapted from the French by Sydney Grundy. On Saturday night, when in response to an enthusiastic call for author, Mr. Grundy came before the foot-lights, he had the manliness to then and there state that the real authors of the play were M. M. Labiche and Delacour. Mr. Grundy is to be commended for his honest candor, which many contemporaneous dramatists would do well to imitate. But he scarcely did himself justice, for by his manner of treatment he has unquestionably made the work his very own, and an enthusiastic gallery boy who on Saturday night, in response to Grundy's statement, shouted "Then bravo for the adaptor!" tersely but happily expressed the feelings of the audience.

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What Mr. Grundy has done is to take Labiche and Delacour's almost forgotten comedy, Les petits Oiseaux (which was produced at the Paris Vaudeville about thirty years ago) and make the tone and manners thoroughly English. There is no "love interest" in the plot, but in its stead there are two capital character studies so admirably contrasted and artistically worked out that there is not a dull moment in the play from start to finish. Benjamin and Gregory are brothers, but are about as unlike in disposition as it is possible for brothers to be. Benjamin is a sort of Cheeryble twin, beaming with benevolence and good will to all men. Gregory is a hard, cross-grained worldling whose motto is keep your eyes open and your hand shut. He suspects everybody and trusts no one. The brothers have not met for many years. Gregory comes to town and by an ingeniously contrived chain of circumstances causes Benjamin at length to see the world through his (Gregory's) spectacles and to suspect not only his friends and servants and tradesmen, but finally his young wife of playing him false. How all this pessimism is eventually brought to naught, and how Benjamin not only proves to be more beloved by all around him than even he had imagined, but how Gregory also proves to be really a good fellow at bottom, need not be told in detail. It is enough to say that the whole business is worked with a plausible air of probability, which becomes even more convincing from the bright epigrammatic dialogue in which the tale is told.

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Hare's performance of Benjamin was characterised by his usual artistic finish, nor was Charles Grove's Gregory any less successful. Young Sydney Brough as Gregory's son Dick also scored, and Kate Rorke was a most charming representative of old Benjamin's fascinating young wife.

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Our theatrical and music-hall managers who in the old days growled about the eccentricities of the late Board of Works are now up in arms against the new County Council which has succeeded it. It seems indeed to be a case of King Dog and King Stork over again. The County Council decided last session to bring in a Theatres-and-Music-Halls Bill whereby they might obtain from Parliament further powers with regard to the unhappy proprietors of those institutions. Finally however the Council's Theatres-Committee decided to postpone the introduction of their bill to the present session and meanwhile to discuss with the Music Hall Managers' Association what course had better be taken for mutual advantage. The M. H. M. A. now assert that the Council Committee pumped them dry and having obtained in the process all they wished to know forthwith framed a far more objectionable measure than that which they had originally contemplated. After this, they had the front to send the draft of their bill to the musical managers for approval.

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Among the clauses in this draft of the bill is one providing that every actor, singer, or public entertainer shall take out a licence from the County Council before he or she be allowed to act or sing or publicly entertain with various penalties for non-compliance with the law. This pronouncement has, as may be supposed, been greeted with a unanimous shriek of ridicule by public and profession alike, and this being thus, it is not surprising that the County Council has already gone back on itself and declared that it never did or said anything of the sort. This is however a lie, for I have seen the draft of the bill and the clause complained of. In a case like this ridicule will no doubt be successful, but there are only too many other ways in which the Council can harry and worry managers, and so they will find to their cost.

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A copyright performance of Mrs. Berniger's dramatisation of Mark Twain's story, "The Prince and the Pauper" was given at the Park Hall, Camden Town, yesterday afternoon.

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Tom Thorne is going to play Buchanan's revision of Vanburgh's Relapse at a series of Vaudeville matinees. What has become, I wonder, of the saintly Hollingshead's revision of the same piece? In the new version, Thorne is to play Lord Foppington. Buchanan is to collaborate with G. R. Sims in the new play for the Adelphi, which, according to Clement Scott's understudy, "will be a departure from the pieces familiar at that home of successful melodrama." I venture to assert that Henry Pettitt will see a double meaning in this last sentence, and anyhow will hope according.

* * *

George Alexander leaves the Adelphi on March 15, and goes to play Dr. Pill at his own house, the Avenue. Alexander's place in London Day-by-Day will be taken by Frank Cooper. Terriss (who up to now continues to perambulate on sidewalks in the traveling costume he wore while on the road in the United States), opens at the Islington Grand on Easter Monday with Miss Millward in Harbor Lights. Mr. Terriss will not return to the Adelphi till the new play is ready. Indeed, it would not surprise me if Mr. Terriss never goes back to the Adelphi at all, for as I write I hear that in all probability he will return to "the dear old Governor" at the Lyceum. Irving has booked a fortnight at the same house, commencing June 30, and will play The Bells and Louis XI. It is a new departure for Irving to take his company to Islington.

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Mention of The Bells reminds me that poor old Leopold Lewis, the adaptor of the Lyceum version of Le Juif Polonais, died last Sunday morning in a sad plight. Mr. Lewis was once a solicitor in good practice, but in an evil hour took to writing plays, to Bohemian club life, and eventually to drink, whereby he fell lower and lower, till finally his career closed as above described. Henry Irving was always very generous to Mr. Lewis, though it must be admitted that Lewis tried him sorely.

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At a Comedy matinee on March 17, Olga Brandon has arranged to produce a new play called Corisande, written by an Australian actor named Henry Hoyte.

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A. Harris (who now says he had little to do with the late Royalty season, "except financially,") is going to send out "a new burlesque" entitled, Venus and Adonis, "by Messrs. William Yardley, Edward Rose and Augustus Harris." This "new burlesque" is a hashed-up version by Yardley of Rose and Harris' Venus, which failed so dismally at the Royalty a few years ago. The company includes Agnes Delaforte, Alice Lethbridge, and Lady Dunlo—the serio-comic who married a dude viscount—and they open at the Prince of Wales', Liverpool, on March 24. Arthur Roberts has arranged a ten weeks' tour commencing at Easter, "during which he will visit the principal provincial towns, probably opening at Manchester." This doesn't look as if much arrangement had been made as yet, anyhow. Mr. Roberts will take with him Fred Leslie's burlesque, Guy Fawkes, Esq., which will give Mr. Leslie yet another opportunity of trading off the American annexations which he has found so useful in Ruy Blas and the Blasé Roué.

GAWAIN.

WILSON BARRETT'S CURTAIN-RAISER

Upon the closing night of his engagement in Philadelphia, Wilson Barrett presented as a curtain-raiser his own arrangement of Dr. S. Weir Mitchell's dramatic poem, "The Masque," rechristened "The Miser." It introduces four characters only, the Miser, a Wanton, Satan and Death. As originally written, the Miser was subjected to a sombre jest by three maskers representing the personages above named. As adapted for the stage, the maskers are banished with the former title, and the allegorical beings are the actors, the first two tempting the Miser without avail, and Death bringing the inevitable and tragic end. It afforded a brief but impressive performance and lent value to a familiar theme by force of illustration.

RHEA'S SUCCESS IN JOSEPHINE.

James N. Cooke, business manager of Mlle. Rhea, is sanguine of his star's success in this city. In speaking of her engagement at the Broadway Theatre next Monday evening to a MIRROR reporter, he said:

"I know that it will be the crucial test, but I have no fears. Mr. Cotter, her manager, has surrounded her with an excellent company. Josephine, Empress of the French, is a magnificent play and gives Mlle. Rhea abundant opportunity for good work. We have the pleasant feeling that the audiences all over the country have enjoyed the presentation of Josephine, while our business generally has been excellent."

JOHN A. STEVENS is at work on a new musical farce-comedy.

GOSSIP OF THE TOWN.

ADA DRAVES has joined the Bluebeard, Jr., company.

BARNUM'S SNOW arrived from England last Wednesday on the *Furnessia*.

DORA DAVIDSON and Ramie Austen are to be seen in a new play next season.

NAANCE DOANE will probably star next season in a new French society play entitled Natasqua.

F. F. MACKAY has been secured to superintend the production of Dan Sully's new play, The Millionaire.

D. FRED. ASHTON and his wife, Anna Barwell, have been added to the Bennett and Moulton Opera company.

HARRY MILLS has been engaged by Sydney Rosenfeld to play the role now taken by Charles S. Dickson in The Stepping Stone.

DAN WILLIAMS has been engaged by P. F. Baker for a season of fifty-six weeks. This includes the California tour of the comedian.

B. F. HORNING has been secured for Salvini's Boston engagement, which will most probably end the tour of the tragedian in this country.

NELSON DECKER, who produced Held By the Enemy, in Australia, has returned to this country. He reports that the play met with fair success.

MANAGER BOYLE informs THE MIRROR that Karl Gardner played last week to the largest house of the season at the Memorial Opera House, Mansfield, O.

A DROP OF POISON, by Oscar Blumenthal, which Mary Shaw will produce on April 14 in Chicago, was translated and adopted by Albert Bruning and Miss Shaw.

THE business being done by the Aiden Benedict Fabio Romani company on the road is reported by Manager D. D. Smith to be of a highly satisfactory character.

THE Duff Opera company will give a season of comic opera at the conclusion of Denman Thompson's engagement at the Academy of Music about the middle of May.

THE entire season of Wife and Wife, from the time it opens at the People's Theatre, on Sept. 22 next, up to the middle of April, 1891, is reported to be booked solid.

AT Springfield, Mass., last Wednesday night, according to Manager Frank G. Cotter, many people anxious to see Mlle. Rhea, were turned away as early as 7.30 P. M.

MARCUS JACOBS denies the report that he is about to be married. He states that his time is so much taken up with his kennel that he hasn't a moment to even think of the fair sex.

CHARLES TOWNSEND, the author of Rio Grande, The Woven Web, Border Land, etc., has written a new play in which he intends to star next season under the management of Harry Clapham, jr.

CHARLES A. GARDNER, in his new play, Fatherland, had the pleasure of appearing to audiences that represented between $5,000 and $6,000 on the week at Pope's Theatre, St. Louis, recently.

D. L. HUGHES has again assumed the management of the Keokuk Opera House, of Keokuk, Iowa, of which he and Edward F. Kirchner are the lessees, and is now booking time for the theatre for this and next season. Desirable open time is to be had up to July.

THE Boston Quintette Club, after a successful tour during which they gave 125 concerts, closed season Feb. 15. S. M. Vredenberg, its manager, has been secured for the balance of the season to direct the tour of the Ovide Musin Concert company, which he will take through Mexico.

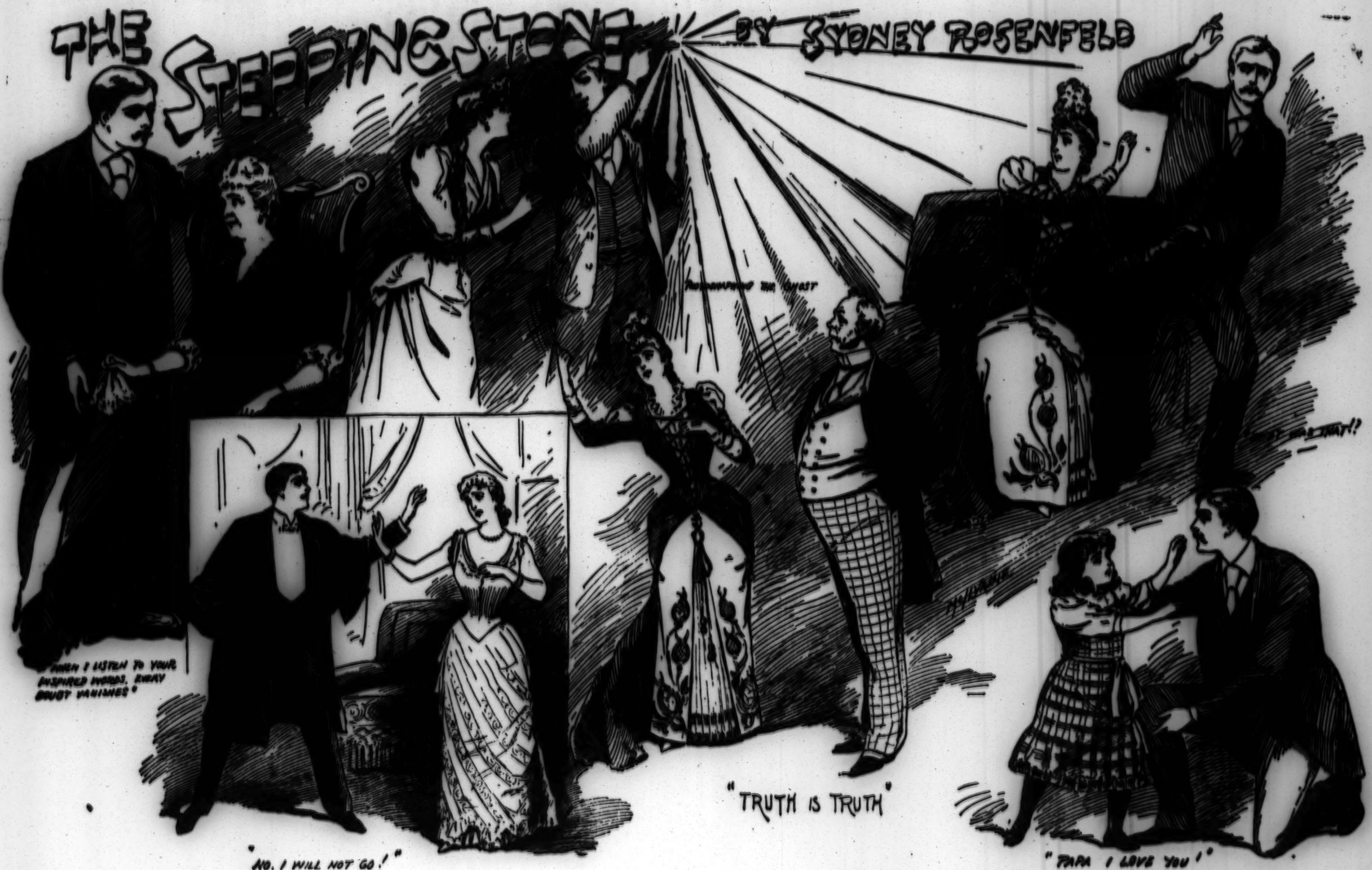
THE principal rehearsal of the Passion Play at Oberammergau, Germany, will take place this year on May 18, and the first regular performance will be given on the 26th of that month. Other performances will then be given during June, July, August and September.

P. T. BARNUM is on his way to this country on the *Lahn*, and may be expected home some time next week. The Barnum and Bailey Show is to open this season under canvas about April 14. This year will mark its first appearance under canvas in the metropolis for almost a decade.

MANAGER A. H. SIMONDS, of Elizabeth, N. J., is indignant over the canceling of the Gabrielle Du Sauld Bootles' Baby company. It was booked at his house, had a big advance sale, with every prospect of a good engagement. Mr. Simonds also spent $25 on bill posting and other arrangements.

THE play of Impulse by B. C. Stephenson, the rights of which in this country are owned by Arthur Wallack, has been placed in the hands of H. S. Taylor, the well-known playagent. Among the other plays that Mr. Taylor controls and has either for sale or to let, are Grattan Donnelly's farce-comedy, Fashions; E. E. Kidder's Solid Gold, Philopene, One of the Boys, An Ocean Pearl, Rolling Stone and Niagara; Tom Craven's latest success, A Miser's Will, and Frank Harvey's latest play, In the Land of the Living. Will E. Chapman, once well known in this city and now editor of *London*, a weekly paper, has gone into partnership with Mr. Taylor, and will represent him in London.

T. N. WENMAN who won flattering encomiums in this city as Mr. and Mrs. Kendal's leading man has been on the stage for upwards of twenty-seven years, and what is decidedly worth recording is the fact that during the past twenty-three years he has, though continuously engaged, only played during the regular season under four different managements. From 1867 until 1870 Mr. Wenman was a member of the stock company of the Theatre Royal, Glasgow; from 1870 until 1878 he supported the late Mlle. Beatrice; for the next five years, until 1883, he was one of Mr. Kendal's company, during the latters joint tenancy with Mr. Hare of the London St. James Theatre, while from 1883 to 1889 he played as a regular member of Henry Irving's company at the Lyceum Theatre and on home and foreign tours.


THE STEPPING STONE
BY SYDNEY ROSENFELD
"WHEN I LISTEN TO YOUR INSPIRED WORDS, EVERY DOUBT VANISHES"
"NO, I WILL NOT GO!"
"TRUTH IS TRUTH"
"PAPA I LOVE YOU!"

SCENES AND CHARACTERS FROM SYDNEY ROSENFELD'S PLAY, "THE STEPPING STONE," NOW IN ITS FOURTH WEEK AT THE STANDARD THEATRE, NEW YORK.

MATTERS OF FACT.

Life wants a first-class company for two weeks.

Peter Wright & Sons, No. 6 Bowling Green, New York, General Agents of the Red Star Line, Philadelphia to New York to Antwerp, announce that the first cabin rates can be made from Philadelphia or New York to Antwerp, and return by the Red Star Line from Liverpool to Philadelphia or New York to Antwerp, for $100. The regular Red Star rates are $80 to Antwerp, from Philadelphia or New York, first cabin, and $60 second cabin, and $30 steerage.

The New Academy of Music, Jersey City, of which Dick Hackett is proprietor, is filling out the week with vaudeville. The bill of Sept. 4 (Labor Day) is full of Hackett's combinations to Paul Hackett's manager.

The Miller Brothers' 101 Ranch Wild West Show, of Ponca City, Oklahoma, U.S.A., has the weeks of April 6 and 13 open for first-class attractions.

Mrs. Frank E. Bee, who made a hit in the part of Mrs. Brigham in Drifting Apart, during the past two seasons, is at liberty. Ada Glenn, prima donna soprano, is at liberty.

Miller Kohler, who is resting this week and will resume his season in Brooklyn, March 2.

C. B. Dazey & Co. will rent the Olympic Theatre, St. Louis, and offer the choicest stars on the lower floor of that house for rent at a bargain.

Elsy and Emerson have arranged with Scott and Cushing to represent their St. Paul and Minneapolis houses. They have also added Lancaster, Allentown, Williamsport and the new Proctor's Theatre, Easton, Pa., to their long list of theatres.

DATES AHEAD.

Managers and Agents of travelling companies will favor us by sending their dates, mailing them in time to reach us Saturday.

DRAMATIC COMPANIES.

AIDEN BENEDICT: Creston, Ia., March 12, Red Oak 13, Council Bluffs 14, Atlantic City 15, Des Moines 17, Oskaloosa 18, Ottumwa 19, Keokuk 20, Fort Madison 21, Muscatine 22, Cedar Rapids 24, Waterloo 25, Mason City 26, Prairie du Chien 27, Watertown, Wis., 29, Minneapolis, Minn., 30—week.

ADAMS STOCK CO.: Bristol, Ct., March 12, Ansonia 13, Mystic 14, Danielsonville 15.

ANNIE BURTON CO.: Abilene, Kas., March 10, 13, Cisco 14, 15.

ARTHUR REHAN'S CO.: Omaha, Neb., March 13-15.

AFTER DARK CO.: Columbus, O., March 10—week.

ADA GRAY CO.: Chicago, March 10—week.

AUGUSTIN DALY'S CO.: New York City Oct. 9—indefinite.

A BUNCH OF KEYS (Western) CO.: Topeka, Kas., March 17, Hutchinson 18, Newton 19, Arkansas City, 20, Wichita 21, 22, Ft. Scott 24, Leavenworth 25, St. Joseph 27, Atchison 28, Lincoln, Neb., 29, Omaha 30.

ANNIE PIXLEY CO.: Troy, N. Y., March 14, 15, Auburn 17, Oswego 18, Watertown 19, Ogdensburg 20, Burlington, Vt., 21, Rutland 22.

ALONE IN LONDON CO.: Milwaukee, Wis., March 10—week.

ADELE FROST CO.: Augusta Ga., March 10—week.

BEACON LIGHTS CO.: Paterson N. J., March 12, New Haven Ct., 13-15.

BLUE AND THE GRAY CO.: Toledo O., March 10—week.

BLUEBEARD, JR., CO.: St. Louis Mo., March 10—week.

BOOTLES' BABY CO.: Toronto Can., March 13-15.

BRASS MONKEY CO.: Boston March 10—two weeks.

BOOTH-MODJESKA CO.: Chicago Ill., March 10—two weeks.

BURGLAR CO.: Philadelphia March 10—week.

BARRY-FAY CO.: Providence R. I., March 10, 12, Albany 13-15.

BROOMMAKER CO.: Toronto Can., March 13-15.

BROWNE'S THEATRE CO.: Pinconning Mich., March 12, 13, Alpena 14, 15.

BASE HIT CO.: Grand Forks Dak., March 13, 14, Fergus Falls 17, St. Cloud 19.

CASEY'S TROUBLES CO.: Paris, Ky., March 12, Ashland 13, Ironton O. 14, Wellston 15, Jackson 16, Waverly 21, Circleville 22, Delevan 24, Maryville 25.

CITY DIRECTORY CO.: N. Y. City Feb. 17—indefinite.

C. A. GARDNER CO.: Portsmouth, O., March 12, Marietta 13, Parkersburg W. Va. 14, Wheeling 15, Massillon O. 17, Akron 18, Canton 19, Leetonia 20, New Castle Pa. 21, Youngstown 22.

CAPTAIN SWIFT CO.: Knoxville, Tenn., March 12, Nashville 13, 15, Louisville 17, 19, Indianapolis 20-22, Chicago 24—two weeks.

CARRIE ANDERSON CO.: Mankato, Kas., March 12, Scandia 13-15.

CORA TANNER CO.: Detroit, Mich., March 10-12, Bay City 13, East Saginaw 14, Kalamazoo 15, Chicago 17—week, St. Louis, April 7—two weeks.

CHARLES T. ELLIS CO.: Indianapolis, Ind., March 10-13, Chicago 16—week.

CLARA MORRIS: Indianapolis, Ind., March 13-15, Chicago 17—three weeks.

CORSAIR CO.: Lawrence, Mass., March 12, Lowell 13, Lynn 14, 15, Boston 17—week.

C. E. VERNER CO.: Duluth, Minn., March 13-13, Brainerd 14, St. Cloud 15, Minneapolis, Minn., 17—week, St. Paul 24—week, Chicago 31—week.

DOWLING-HASSON CO.: Toronto, Can., March 10—week, Buffalo 17—week.

DEAR IRISH BOY CO.: Harrisburg, Pa., March 12.

DAN'L SULLY: Washington, D. C., March 10—week.

DEVIL'S MINE CO.: Martin's Ferry, O., March 12, Cambridge 13, Middletown 14, Hamilton 15, Greenville 17, Muncie, Ind., 18, Kokomo 19, Marion 20.

DARK SECRET CO.: Memphis, Tenn., March 10—week: New Orleans 17—two weeks.

DANIEL BOONE CO.: Greensboro, N. C., March 13, Lynchburg, Va., 14.

EDWARD HARRIGAN'S CO.: Brooklyn, E. D., March 10—week.

EMMA FRANK'S DOT CO.: Baltimore, March 10—week; Troy, N. Y., 24—week; Montreal 31—week.

ESTELLE CLAYTON CO.: Cohoes, N. Y., March 13, Greenwich 14, Bennington 15, Mechanicsville, N. Y., 17, Waterford 18, Troy 20-22.

EDWIN STUART CO.: Muscatine, Ia., March 10—week.

EDEN MUSEE CO.: Buffalo, N. Y., March 17—week.

EDWIN ARDEN CO.: Philadelphia, March 10—week.

EXILES CO.: Cincinnati, O., March 10—week.

EFFIE ELLSLER CO.: Newark, N. J., March 10—week.

BLANCHE GOODRICH CO.: Jackson, Mich., March 17—week; Lansing 24—week; Huntington, Ind., 31—week.

E. H. SOTHERN: Toledo, O., March 12, Detroit 13-16.

E. P. SULLIVAN CO.: Ashland, Pa., March 10—week; Plymouth 17—week; Norristown 24—week; Baltimore, Md., 31—week.

FANTASMA (B) CO.: Hot Springs, Ark., March 12, 13, Little Rock 14, 15, Ft. Smith 17-19, Springfield, Mo., 20-22.

FANTASMA (A) CO.: San Francisco, March 10—two weeks; Los Angeles 24-29.

FLORENCE HAMILTON CO.: Mendota, Ill., March 10—week.

FAKIR CO.: Louisville Ky., March 10—week; Cincinnati 17—week.

FRANK FRAYNE CO.: Brooklyn March 10—week.

FLOY CROWELL CO.: Bradford, Pa., March 10—week; Erie March 17—week; Meadville 24—week.

FREDERIC BRYTON CO.: Lynn, Mass., March 13.

FAT MEN'S CLUB CO.: St. Louis March 10—week; Springfield, Ill., 17, Quincey 18, Hannibal, Mo., 19, Moberly 20-21, St. Joe 22, Kansas City 23—week.

FUGITIVE CO.: Reading, Pa., March 10-12, Paterson, N. J., 13-15, Baltimore 17—week; Brooklyn, N. Y., 24—week.

FERNCLIFF CO.: Cleveland, O., March 10—week; Cincinnati 17—week; Detroit, Mich., 24—week.

FANNY DAVENPORT CO: Evansville, Ind., March 13, Owensboro, Ky., 14, Lexington 15, Cincinnati 17—week.

FRANK DANIELS CO.: N. Y. City—indefinite.

FAIRIES' WELL CO.: Little Rock, Ark., March 12, Cairo, Ill., 13, Springfield 14, Bloomington 15, Chicago 16—week.

GRAY-STEPHENS CO.: Buffalo, N. Y., March 10—week; Cleveland 17—week.

GALLEY SLAVE CO.: Buffalo, N. Y., March 10—week.

GREAT METROPOLIS CO.: Lowell, Mass., March 12.

GRISMER-DAVIES CO.: San Francisco March 17—four weeks.

HANS THE BOATMAN CO.: Minneapolis, Minn., March 10—week; La Crosse, Wis., 17, Prairie du Chien 18, Dubuque, Ia., 19, Cedar Rapids 20, Rock Island 21, Davenport 22, Burlington 24, Keokuk 25, Galesburg, Ill., 26, Bloomington 27, Lafayette, Ind., 28.

HANDS ACROSS THE SEA CO.: Jersey City March 10—week.

HARDIE-VON LEER CO.: Chicago March 3—two weeks.

HELD BY THE ENEMY (No. 1) CO.: Brooklyn E. D., March 10—week.

HELEN ADELL CO.: Pottstown, Pa., March 10—week.

HELD BY THE ENEMY (No. 2) CO.: Titusville, Pa., March 12, Jamestown, N. Y., 14, Hornellsville, 15, Bath 17, Penn Yan 18, Sunbury, Pa., 19, Shamokin 20, Mahanoy City 21, Scranton 22.

HENRY CHANFRAU CO.: Schenectady, N. Y., March 12, Mechanicsville 13, Glens Falls 14, Cohoes 15, Amsterdam 17, Scoharie 18, Cooperstown 19, Oneonta 20, Norwich 21, Binghamton 22, Owego 24, Ithaca 25, Cortland 26, Geneva 27, Canandaigua 28, Mt. Morris 29, Buffalo April 7—week.

HETTIE BERNARD-CHASE CO.: Roanoke, Va., March 12, Farmville 13, Richmond 14, 15.

HELD IN SLAVERY CO: Alleghany, Pa., March 10—week.

HILARITY CO.: Irwin, Pa., March 12, McKeesport 13, Braddock 14, Tarentum 15.

IDA VAN CORTLAND CO.: Indianapolis March 10—week; Toledo 17—week; Battle Creek, Mich., 24.

IVY LEAF CO.: Taunton, Mass., March 12, New Haven, Ct., 13-15, Springfield, Mass., 17, Holyoke 18, Westfield 19, Northampton 20, Pittsfield 21, Cohoes, N. Y., 22.

IN THE RANKS CO.: Cincinnati March 10—week.

IN CLOVER CO.: Syracuse, N. Y., March 10—week.

JULIA MARLOWE CO.: Springfield, O., March 12, Chillicothe 13.

J. H. WALLICK CO.: Chicago March 10—week.

JANAUSCHEK: Adrian, Mich., March 12, Coldwater 13, Jackson 14, Muskegon 15, Grand Rapids 17, 18, Lansing 19, Battle Creek 20, Elkhart, Ind., 22.

JOHN S. MURPHY CO.: Marysville, Mont., March 12, Helena 13-15, Bozeman 17, Miles City 18, Glendive 19, Bismarck, Dak., 21, Jamestown 22, Fargo 24.

J. B. POLK CO.: Galesburg, Ill., March 12, Bloomington 13, Peoria 14, 15, St. Louis 17—week.

JOSEPH MURPHY: Philadelphia March 10—week; Boston 17—week.

JEFFERSON-FLORENCE CO.: N. Y. City March 10—three weeks.

JOHNSON'S CO.: Canton, O., March 10—week.

KATE PURSSELL CO.: Philadelphia March 10—week.

KATE CLAXTON'S CO.: Toronto, Can., March 13-15, Bradford, Pa., 17, Jamestown, N. Y., 18, Erie, Pa., 19, Buffalo, N. Y., 20-22, Cleveland, O., 24—week.

KATE CASTLETON CO: Pensacola, Fla., March 13, Mobile, Ala., 14, 15, Selma 17, Meridian, Miss., 18, Vicksburg 21, 22 New Orleans 24—week.

KIRALFYS' CO: Baltimore, Md., March 10—week; Washington, D. C., 17—week.

KENDALS: San Francisco March 17-April 5.

KITTIE RHOADES CO.: Scottsdale, Pa., March 10—McKeesport 17—week.

LAST DAYS POMPEII CO.: Shamokin, Pa., March 13, Danville 14, Manch Chunk 15, Bethlehem 16, Easton 21, Allentown 22, Reading 24, 25, Lancaster 27, Hamburg 28, York 29, Baltimore, Md., 31—week.

LITTLE LORD FAUNTLEROY CO.: Alexandria, Va., March 12, Annapolis 13, Wilmington, Del. 14, 15, Norristown, Pa., 17, Lancaster 18, York 19, Reading 21, 22, Allentown 24.

LITTLE LORD FAUNTLEROY CO.: Grand Rapids, Mich., March 11, Muskegon 12, Big Rapids 14, Manistee 15, East Saginaw 17, 18, Bay City 19, Flint 20, Port Huron 21.

LITTLE NUGGET CO.: Mt. Pleasant, Pa., March 13, Connellsville 14, Martinsburg 15, Chambersburg 16, Hagerstown, Md., 17, Carlisle, Pa., 18.

LILLIAN LEWIS CO: St. Louis 26—week.

LIGHTS AND SHADOWS CO.: Brooklyn, N. Y., March 10—week. New York City 17—week.

LIZZIE EVANS CO.: Hillsboro, Tex., March 13, Ft. Worth 13, Greenville 14, Paris 15, Hope, Ark., 17, Hot Springs 18, 19, Pine Bluff 20, Little Rock 21, St. Louis 23—week.

LONDON GAIETY CO.: Boston, March 3—two weeks.

LATER ON CO.: Toledo, O., March 14, 15.

LOST IN NEW YORK CO: Chicago March 10—week; Grand Rapids, Mich., 17—week; Detroit 24—week.

LEGAL WRECK CO.: Danville, Ill., March 12, Decatur 14.

LEWIS MORRISON: New Orleans March 10—week; Mobile, Ala., 17, Selma 18, Montgomery 19, Columbus 20, Anniston 21, Chattanooga, Tenn., 22, Atlanta, Ga., 24, 25, Macon 26, Thomasville 27, Jacksonville, Fla., 28, 29.

LOUIS JAMES: Erie, Pa., March 12, Buffalo 13-15.

LAGARDERE CO.: Grand Rapids, Mich., March 14, 15.

MORA CO.: Ithaca, N. Y., March 10—week; Watkins 17-19, Penn Yan 20-22, Auburn 24—week.

MONTE CRISTO (O'NEILL'S) CO.: Colorado Springs, March 12, 13, Aspen 14, 15.

MCDOWELL COMEDY CO.: Toronto, Ont., March 10—week; Kingston 17—week.

MAIN LINE CO.: Beatrice, March 12.

MURRAY-MURPHY CO.: Port Wayne, Ind., March 14, Pullman 15, Chicago 16—week.

MIDNIGHT BELL CO.: Providence, R. I., March 13-15.

MATTIE VICKERS CO.: Greensboro, S. C., March 12, Danville, Va., 13, Roanoke 14, 15, Richmond 16, 19, Hampton, Va., 20, Holyoke 21, 22, Washington 31—week.

MACLEAN-PRESCOTT CO.: Utica, N. Y., March 12, Seneca Falls 13, Canandaigua 14, Lockport 17, Salamanca 19, Jamestown 20, Warren, Pa., 21, Titusville 22.

MARGARET MATHER: Chicago, March 10—week; Milwaukee 17, 19, Racine 20, Rockford, Ill., 21, Freeport 22.

MONROE-RICE CO.: Brooklyn, N. Y., March 17—week; Philadelphia 24—week.

MR. BARNES OF NEW YORK CO.: Baltimore, Md., March 10—week.

MME. NEUVILLE CO.: Rochester, N. Y., March 10—week.

MAGGIE MITCHELL CO.: Portland, Ore., March 10—week; Tacoma, Wash. 17-19, Seattle 20-22, Anaconda 28, 29.

MCCARTHY'S MISHAPS CO.: Norfolk, Va., March 12, 13, Richmond 14, 15.

MARIE WAINWRIGHT: St. Louis, Mo., March 10—week; Kansas City 17—week; St. Joseph, Mo. 24, 25, Topeka, Kan. 26, 27, Denver 31—week.

NEGROTTO'S CO.: Cedar Falls, Ia., March 10—week.

NEW YORK THEATRE CO.: Carlisle, Pa., March 10—week.

NASH'S CO.: Osceola, Pa. March 13, Chesterfield 14, Phillipsburg 15, Altoona 17.

N. C. GOODWIN CO.: Decatur, Ill. March 15.

NOSS FAMILY CO.: Springfield, Ill., March 12, Clinton 13, California 14, Jefferson City 15, Sparta 17, Murfreesboro 18, Paducah Ky. 19, Fulton 20, Union City 21, Humboldt 22, Corinth, Miss. 24, Florence, Ala. 25, Decatur 26, Huntsville 27, Tullahoma, Tenn. 28, Shelbyville 29, Franklin 31.

N. S. WOOD CO.: Boston, March 10—week.

NATURAL GAS CO.: Wheeling, O. 13, 14, Janesville 15.

NELLIE MCHENRY CO.: Boston, March 10—week.

OLD HOMESTEAD CO.: Hoosac Falls, Mass., March 13, North Adams 14, Northampton 15, New Haven, Ct., 17-19, Hartford 20-22, Holyoke, Mass., 27, Springfield 28, 29, Bridgeport 31-April 2.

OLE OLESON CO.: Grand Rapids, Mich., March 10—week; Chicago 17—week.

ONE OF THE FINEST CO.: Philadelphia March 10—week.

OUR GERMAN WARD CO.: Cleveland, O., March 10—week.

OLD JED PROUTY CO.: Baltimore March 10—week; Providence 17—week.

OUR FLAT CO.: Brooklyn March 10—week.

OLIVER BYRON CO.: Albany, N. Y., March 10—week; Montreal 17—week; Toronto 24—week; Buffalo 31—week.

PAYMASTER CO.: Chicago Feb. 24—three weeks.

PAUL KAUVAR CO.: N. Y. City March 10—week.

P. F. BAKER CO.: Philadelphia March 10—week; New Haven, Ct., 17-19, Gloversville, N. Y., 20, Little Falls 21, Schenectady 22.

PAT ROONEY CO.: Salt Lake City March 13, Ogden 12, Virginia City, Nev., 13, Carson City 14, Reno 15, San Francisco 17—two weeks.

PARLOR MATCH CO.: La Crosse, Wis., March 12, Winona 13, Duluth 14, 15, St. Paul 17-19, Minneapolis 20-22.

POSSIBLE CASE CO.: St. Joseph, Mo., March 12, 13, Lincoln, Neb., 14, 15, Omaha 17-19, Sioux City 20-22.

PEOPLE'S THEATRE CO.: Elmira, N. Y., March 10—week; Corning 17—week; Waverly 24—week.

PERT CO.: Philadelphia March 10—week.

PECK'S BAD BOY CO.: Chicopee, Mass., March 12, East Hampton 13, Florence 14, Ware 15.

PRIVATE SECRETARY CO.: Boston March 10—week; Brooklyn 17—week; Philadelphia 24—week.

ROSINA VOKES CO.: Philadelphia March 3—two weeks; Washington, D. C., 17—week; Baltimore, 24—week.

ROBERT DOWNING CO.: Olean, N. Y., March 12, Jamestown 13, Warren, Pa., 14, Meadville 15.

ROYCE-LANSING CO.: Shamokin, Pa., March 12, Sunbury 13, 14, Huntington 15.

REDMUND-BARRY CO.: Chicago, March 10—week.

RENTFROW'S PATHFINDERS: Wheeling, W. Va., March 10—week.

RAG BABY CO: New York City March 10—week.

ROLAND REED CO.: Chicago March 10—week.

ROBERT MANTELL CO.: Cleveland, O., March 10—week.

ROSE COGHLAN CO.: Pittsburg March 10—week; Philadelphia 17—week; Newark, N. J., 24—week.

REUBEN GLUE CO.: Pittsburg, Pa., March 10—week.

RICHARD MANSFIELD CO.: Chicago, March 3—two weeks.

ROYAL PASS CO.: Youngstown, O., March 12, Akron 13, Mansfield 14, Sandusky 15, Bowling Green 17, Adrian, Mich., 18, Ann Arbor 19, Lansing 20, East Saginaw 21, Bay City 22.

RHEA: Washington, D. C., March 10—week; New York city 17—two weeks; Paterson, N. J., 31.

STERLING COMEDY CO.: Kittanning, Pa., March 10—week.

SIBERIA CO.: Cleveland, O., March 10—week.

SHENANDOAH: N. Y. City Feb. 17-April 19.

STEPPING STONE CO.: N. Y. City indefinite.

SOL SMITH RUSSELL: Portland, Ore., March 17—week, Tacoma, Wash., 24, 25, Victoria, B. C., 26, 27.

SPIDER AND FLY CO.: St. Louis, March 10—week.

SHADOWS OF A GREAT CITY CO.: Minneapolis, Minn., March 10—week, Chicago 17—week, Toledo O. 24—week.

SALVINI: N. Y. City March 3—two weeks.

SI PERKINS CO.: Rock Island, Ill., March 15.

STILL ALARM CO.: N. Y. City, March 10—week; Brooklyn 17—week; Syracuse 24-26, Rochester 27-29, Albany 31.

STANDARD THEATRE CO.: Lancaster, O., March 10—week.

SHANTY QUEEN CO.: N. Y. City, March 10—week; Indianapolis 17—week.

STUART ROBSON CO.: Boston, March 10—week; Brooklyn, N. Y., 17—week; Brooklyn E. D. 24—week.

STOWAWAY CO: New York City March 3—two weeks; Philadelphia 17—week; Trenton N. J. 24, Wilkesbarre Pa. 25, Scranton 26, Binghamton N. Y. 27, Utica 28, Gloversville 29.

SHE (Gilbert and Dixon's) CO.: Greensburg, Pa., March 12, Mount Pleasant 13, Irwin 14, Latrobe 15.

SOAP BUBBLE CO.: Lockport, Ill., March 12, Belvidere 13, Dixon 14, Sterling 15, Moline Ill. 17, Rock Island 18.

SHENANDOAH CO.: Denver, Col., March 10—week.

STUTTZ'S CO.: Commanche, Tex., March 10-12.

SWEET LAVENDER CO.: Harlem, N. Y., March 10—week; Brooklyn, E. D. 17—week.

THOMAS W. KEENE CO.: Syracuse, N. Y., March 10-12, Rochester 13-15.

TWO OLD CRONIES: New Orleans March 10—week.

THOS. E. SHEA CO.: Middletown, N. Y., March 17-19, Port Jervis 20, 21 Kingston 24—week.

THROWN UPON THE WORLD CO.: Boston March 10—week.

TWO SISTERS CO.: Altoona Pa., March 12, Williamsport 13, Scranton 14, 15, Buffalo, N. Y., 17-19, Toledo, O., 20-22, St. Paul Minn., 24—week; Minneapolis 31—week.

TIME WILL TELL CO.: Syracuse N. Y., March 10—week.

TIN SOLDIER CO.: San Francisco March 3—two weeks.

TRUE IRISH HEARTS CO.: Detroit, Mich., March 10—week.

THE WIFE CO.: Scranton Pa., March 12, Wilkesbarre 13, Bethlehem 14, Allentown 15, New York 17—week; Bridgport Ct., 24 New Haven 25, 26 Bristol 27, Hartford 28, 29.

TWO JOHNS CO: Fall River Mass., March 13, Plymouth 14, Gloucester 15, Lawrence 17, Lowell 18, Manchester 19, Concord 20, Burlington Vt., 24—week; Montreal 31—week.

UNCLE TOM'S CABIN (RUSCO-SWIFT'S) CO.: Appleton, Wis., March 12, Oshkosh 13, Fond du Lac 14, West Bend 15.

UNCLE TOM'S CABIN CO.: Greensborough, N. C., March 13, Lynchburg, Va., 14, Baltimore, M. D., 17—week.

ULLIE AKERSTROM CO.: Brooklyn, N. Y., March 10—week; Wilmington, Del., 17-19, Lancaster, Pa., 20-22, Bridgeport 24, New Haven 25, 26, South Norwalk, Conn., 27-29.

UNCLE TOM'S CABIN (WEBBER'S) CO.: Brooklyn, E. D., March 10—week.

UNDER THE LASH CO.: Dayton, O., March 10—week; Columbus 17—week; Pittsburg 24—week, Chicago 31—week.

VICTORIA VOKES: Canton, O., March 12, Queensbury, Pa., 13, Altoona 14, Lancaster 15.

VERNONA JARBEAU: St. Paul, Minn., March 10—week.

W. H. CRANE: N. Y. City Jan. 13—eight weeks.

WILSON BARRETT CO.: Buffalo, N. Y., March 12, Rochester 13-15.

WILL O' THE WISP CO.: Chicago March 10—week; Ft. Wayne, Ind., 17, Rochester 18, Lafayette 19, Terre Haute 20, Sullivan 21, Washington 22.

WAITE COMEDY CO.: Springfield, O., March 10—week.

WAIFS OF NEW YORK CO.: New Orleans March 10—week; New Iberia 16, Houston, Tex., 17, Galveston 18, 19.

WOMAN AGAINST WOMAN CO.: Baltimore March 10—week.

WAGES OF SIN CO.: Vicksburg, Miss., March 12, Natchez 13, New Orleans 17—week; Memphis, Tenn., 24-26.

WORLD AGAINST HER CO.: Troy, N. Y., March 10—week; Hoosick Falls 17, Canajoharie 18, Johnstown 19, Port Plain 20, Ilion 21, Oneida 22.

WHITE SLAVE CO.: Hartford, Ct., March 13-15.

W. J. SCANLAN CO.: Wilmington, Del., March 13.

WOLFORE'S ATHENEUM CO.: St Louis March 10—week.

ZIGZAG CO.: New Haven, Ct., March 12.

ZEFFIE TILBURY CO.: Haverhill, Mass., March 10—week; Waltham 17—week.

OPERA AND CONCERT COMPANIES.

ALCAZAR OPERA CO.: Fort Worth, Tex., March 14, 15, Weatherford 17, Cleburn 18, Hillsboro 19, Denton 20, Gainesville 21, 22, Paris 24, McKinney 26, Greenville 27, Dallas 29.

BOSTONIANS: Kansas City, Mo., March 10—week; Denver 17—week.

BLIND BOONE CONCERT CO.: Ottumwa, Ia., March 12, Eddyville 13, Fairfield 14, Mt. Pleasant 15.

BOSTON STARS: Fayetteville, Tenn., March 12, Winchester 13, Shelbyville 14, Nashville 15.

BENNETT-MOULTON CO.: Pittsburg, March 10—week.

CONRIED OPERA CO.: Boston March 3—two weeks.

CORINNE OPERA CO.: Chicago March 3—two weeks.

CHARLES P. HIGGINS CONCERT CO.: Noblesville, Ind., March 12, Tipton 13, Kokomo 14, Marion 15, Hartford City 17, Bluffton 18, N. Manchester 19, Warsaw 20, Lipsonier, Ind., 21, Auburn 22, Albion 24, Garrett 25, La Grange 26, Sturgis, Mich., 27, Coldwater 28, Hudson 29.

CASINO (Lagnont) CO.: San Francisco March 17—three weeks.

CARLETON OPERA CO.: Chicago, March 10—week.

DRUM MAJOR CO.: Chicago, March 10—week.

EMMA ABBOTT OPERA CO.: Philadelphia, March 10—week.

FRENCH OPERA CO.: New Orleans—indefinite.

GILBERT OPERA CO.: Tarentum, Pa., March 12, Leechburg 13-15.

JUCH OPERA CO.: Helena, Mont., March 12.

MCCAULL OPERA CO.: Philadelphia Feb. 24—four weeks.

MCGIBENY FAMILY: Tuscumbia, Ala., March 12, Corinth, Miss., 13, Jackson 14, Milan 15, Martin 17, Union City 18, Fulton 19, Maysville 20, Paducah 21, 22.

MME. FRYE'S CO.: Geneseo, Ill., March 12, Rock Island 13, Dixon 14, Polo 15.

NASHVILLE STUDENTS (Thearle's): Chicago—indefinite.

NASHVILLE STUDENTS: Carthage, Mo., March 12, La Harpe 13, Good Hope 14, Macomb 15.

PATTI: Chicago March 10—week.

PEARL OF PEKIN CO.: Kansas City, Mo., March 10—week.

RINEHART OPERA CO.: New Bedford, Mass., March 10—week; Amesbury 17—week; Haverhill 24—week.

THE GONDOLIERS (Stetson's) CO.: Rochester, N. Y., March 10-12, Syracuse 13-15, Buffalo 17—week.

THE GONDOLIERS (Francis Wilson's) CO.: Philadelphia, March 4—indefinite.

THE GONDOLIERS (Henderson's) CO: Pittsburg March 10—week; Detroit 17—week; Cleveland 24—week; Cincinnati 31—week.

WILBUR OPERA CO.: Bridgeport, Ct., March 10—week.

VARIETY COMPANIES.

BELLWOOD'S BURLESQUE CO.: Troy, N. Y., March 17—week.

BENNETT BROTHERS: Newark, N. J., March 19—week.

FORRESTER'S BURLESQUE CO.: Harlem, N. Y., March 10—week.

GUS HILL'S CO.: Baltimore, Md., March 10.

HOWARD BURLESQUE CO.: Washington, D. C., March 10—week; Baltimore 17—week.

HERRMANN'S TRANSATLANTIQUE CO.: Cincinnati, March 10—week; St. Louis 17—week; Evansville, Ind., 24, Indianapolis 25, 26 Louisville, Ky., 27-29.

HOWARD ATHENEUM CO.: Philadelphia, March 10—week; N. Y. City 17—indefinite.

HENRY BURLESQUE CO: Baltimore, Md., March 10—week.

LONDON SPECIALTY CO.: Montreal, Can., March 10—week.

LILLY CLAY CO.: Jamestown, N. Y., March 12, Erie, Pa. 13, New Castle 14, Youngstown 15, Pittsburg 17—week; McKeesport 24, Uniontown 25, Connellsville 26, Canton, O., 27, Akron 28, Beaver Falls, Pa., 29.

NIGHT OWLS CO.: N. Y. City, March 10—week.

TWO MACS CO.: Brooklyn, N. Y., March 10—week.

REILLY-WOODS CO.: Pittsburg, Pa., March 10—week.

ROSE HILL'S CO.: Cynthiana, Ky., March 12; Paris 13, Maysville 14.

RENTZ-SANTLEY CO.: Boston, March 10—week.

VAIDIS SISTERS: N. Y. City March 10—week.

MINSTRELS.

BEACH-BOWERS MINSTRELS: Henderson, Ky., March 12, Evansville, Ind., 13, Mt. Vernon 14, Princeton 15, Vincennes 17, Washington 18, Terre Haute 19, Danville, Ill., 20, Champaign 21, Pekin 22, Peoria 24.

CLEVELAND CONSOLIDATED MINSTRELS: Chicago March 10—week.

CLEVELAND MAGNIFICENT MINSTRELS: San Francisco March 3—three weeks.

FIELD'S MINSTRELS: Clearfield, Pa., March 12, Hostadale 13, Tyrone 14, Altoona 15.

PRIMROSE-WEST MINSTRELS: Tyler, Tex., March 12, Shreveport, La., 13, Natchez, Miss., 14, Vicksburg 15, New Orleans 16—week.

RUSCO-SWIFT MINSTRELS: Sioux Falls, S. D., March 26, Canton 14, Le Mars, Ia., 15.

WILSON'S MINSTRELS: Birmingham, Ct., March 12, Yonkers, N. Y., 13, Tarrytown 14, Morristown, N. J., 15, Washington, D. C., 17-19, Norfolk, Va., 20, Richmond 21, 22.

MISCELLANEOUS.

ELLIOTT'S VOYAGERS: Piqua, O., March 12.

G. PAUL SMITH: Hartwick, N. Y., March 12, 13, Milford 20, Richmondville 21.

GEO. KENNAN: Minneapolis March 12, 14, Albert Lea 15, Austin, Minn., 17, Waterloo, Ia., 19, Cedar Rapids 20, Iowa City 21, Kansas City 23-26, Lawrence, Kas., 27, Leavenworth 28, Denver 31.

HERRMANN: Washington, D. C., March 10—week.

HOWARTH HIBERNICA: Coshocton, O., March 12, Uhrichsville 13.

OLIVER WREN: Marion, Ind., March 12, West Liberty 14, Bridgeton 15.

PROF. HURLBURT: Beloit, Wis., March 14, 15, Belvidere, Ill., 17, 18, White Water, Wis., 19, 20, Janesville 21, 22, Morehead 24, 25, Monroe 26, 27.

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PHILADELPHIA.

The event of the week ending 8 was the production of The Gondoliers at the Broad Street Theatre by Francis Wilson and co. It had one of the most brilliant openings ever known in this city. As previously announced, the choice of seats had been sold at auction, and as the house was so crowded that not even standing room remained, it is apparent that the receipts must have been very large. It was also satisfactory to note that the houses continued large during the remainder of the week. This, however, does not prove the success of the work, for the fame of the composer and the popularity of Mr. Wilson were sufficient to produce these results, but other indications give promise of a highly successful run.

The production was in all respects most praiseworthy. The stage was beautifully set, the costumes were remarkably handsome, the groupings were artistic, the stage forces were admirably drilled, and the chorus and orchestra were alike responsive to the capable direction of Signor De Novelis. The work will, I think, become very popular here. The book is exceedingly humorous and replete with clever satire, and the music is dainty, vivacious, full of pretty melody and pleasing harmony. The merry words, the brisk action, and the brightness and sparkle of the music preclude the possibility of a moment's dullness. The crowning merit of the work, however, is the harmonious adjustment of all its parts. It is legitimately a comic opera, born in and to its station, of pure blood, without a cross. The theme, the libretto and the music are in thorough accord, and all distinctly merry in spirit. The performance, if not thoroughly perfect, was at least very enjoyable, and suggested the beauties of the work if it did not always display them. Yet, little real fault could be found in this respect. Mr. Wilson was very entertaining, without even stepping beyond the somewhat circumscribed boundaries of his role. The local honors belonged to Laura Moore as Gianetta, although they were closely contested by Marie Jansen as Tessa, who was in excellent voice, and whose entire performance was full of spirit. Vocally and histrionically successful was Hubert Wilke as Marco Palmieri, and Charles Plunkett as the Duke of Plaza-Toro. Harry Macdonough as Don Alhambra del Bolero, Elma Delaro as the Duchess of Plaza-Toro, and Nellie Lyford as Casilda, added materially to the merit of the performance. The chorus was excellent and the *ensemble* almost all that could be desired. It is perfectly safe to predict for The Gondoliers a most successful run in this city.

Another interesting event was the presentation at the Walnut Street Theatre of Henry Guy Carleton's new play The Pembertons. This introduced to us Cora Edsall, the latest aspirant for stellar honors, under the management of J. M. Hill. Proceeding first to the consideration of the play, it is found lacking both in originality of plot and of treatment; its story is an unpleasant record of crime, and its tragic ending, while compelled by the conditions, involves every one upon the stage in gloom, and makes the audience sad and yet not sympathetic. On the other hand, the play has many merits. Its story is told without circumlocution and with surprising clearness. Its evil doers are extremely capable villains, who with a genius for financiering, conduct their schemes according to business methods, and who, with a knowledge of polite society, conduct themselves according to its requirements. The heroine, tainted by birth and living under the domination of scoundrels, whose tool she is, in herself careless and unthinking rather than criminal, and when finally love takes possession of her soul, her innate honesty of character rebels against her former bondage, and she nobly sacrifices herself upon the alter of love and duty. The play presents some cleverly drawn types of men and women; it has good dialogue and some strongly dramatic situations. It is not destined, however, to achieve either great or lasting success, for it has no real value, and while it commands attention, it does not enchain either the heart or the understanding, but simply adds testimony to that which needs no corroboration, the truisms that love purifies the heart, and that retribution waits upon crime. It would require a somewhat longer acquaintance to determine the validity of Miss Edsall's claims. She was nervous and was evidently not seen at her best. She has an intelligent face, which is not, however, very mobile. As an emotional actress, she has the natural advantage of a rather mellow voice pleasant to the ear, pitched upon a low key, and above all full of tears. She is handicapped, however, by a frail physique. Her acting lacked spontaneity, and gave the impression of careful coaching. Her performance certainly did not entitle her to stellar rank, or in fact to a rank any way near it, but if we are to consider her efforts as only those of a beginner, to be matured by experience, then she is entitled to commendation. She has much to learn and if she is willing to admit this, and diligently seek for knowledge, she has reason to hope, but if she feels that she knows it all, she has no future. Mr. Hill, with great liberality, has placed about her a remarkably strong co., and I regret that I cannot spare the space to speak in detail of the excellent work done by Wilton Lackaye, W. H. Thompson, George Wessels, E. J. Henley and Clarence Handyside. Suffice it to say that the play suffered not one iota in their hands, and that the large type upon the bills was an aid in discovering the star. In conclusion, let me draw the attention of all concerned to the fact that the death scene as portrayed by Miss Edsall, is the death of a consumptive, and not of one afflicted with any sort of heart trouble, as shadowed forth by the text. Joseph Murphy week of 10.

Rosina Vokes and her co. of clever comedians, played to good business at the Chestnut Street Theatre. A triple bill was presented, including The Old Musician, Wig and Gown, and My Lord in Livery. In the first named Miss Vokes did not appear, but Felix Morris gave a fine bit of acting in The Old Musician—tender, refined, pathetic, and in the highest degree artistic. The other two plays, while in themselves of little account, were rendered charming by the grace, vivacity, uniqueness and winsomeness of Miss Vokes' comedy. She seemed to be in better health and spirits than during some of her previous engagements here, and her art seems constantly to approach the perfect ideal. We have no more welcome visitor, and none who brings to us greater enjoyment. Miss Vokes remains another week.

At the Chestnut Street Opera House the McCaull Opera co. continued to present Captain Fracasse to rather light houses. Clover will be revived week of 10.

Wilson Barrett played to good business during his second week at the Park Theatre. He presented The Silver King, Ben-my-Chree, Hamlet, and Clito, but having already had occasion to speak of his performance in each of these plays, further comment is unnecessary. The two plays last mentioned were given by request. Emma Abbott Opera co. week of 10.

A Brass Monkey, upon its second and last week at the Arch Street Theatre, drew good houses. The Burglar week of 10.

A Royal Pass, a new comedy-drama, was presented at the National Theatre by George C. Staley, supported by Ethel Barrington and a competent co. The drama is well constructed upon conventional lines, and with strong climaxes. Mr. Staley played dual roles, in which he displayed versatility and vocal ability. Miss Barrington made a very good impression. The business was good. Edwin Arden in Barred Out week of 10.

At Forepaugh's Theatre the sensational melodrama Across the Atlantic, with J. W. Ransone as the star, played to good houses. Under the Gaslight week of 10.

Arizona Joe in Black Hawks was fairly successful at the Standard Theatre. Little Dottie Pine week of 10.

H. W. Williams' co. gave a good entertainment at the Central Theatre to excellent business. Return of the Howard Athenæum co. week of 10.

Go-won-go Mohawk, the Indian actress, played to satisfactory business at the Lyceum Theatre. Kate Purssell week of 10.

At the Continental Theatre, Woman Against Woman, with May Wheeler in the role of the heroine, and with a good supporting co., played to fair business. P. F. Baker week of 10.

The Fugitive, with a co. headed by Mason Mitchell, played to moderate business at the Kensington Theatre. One of the Finest week of 10.

A bill full of good features was presented at Carncross' Opera House, and full houses attested the public appreciation.

Francis Wilson secured a satisfactory hearing for The Gondoliers by presenting a curtain-raiser, a one-act farce entitled The Rehearsal, in which he, Miss Jansen, Mr. Plunkett and others appeared and which occupied about half an hour in its presentation, thus giving the audiences full time to be seated.

Nellie Bly appeared before a large audience at the Walnut Street Theatre 6, and told about her trip around the world.

CINCINNATI.

William Redmund and Mrs. Thomas Barry presented their military drama Herminie at Heuck's matinee and evening of 2 (Sunday) with excellent results financially. The piece was effectively cast and satisfactorily staged. The Rivals, with Jefferson and Florence in the cast, of course, packed the spacious house 3-5, and it is but simply just to state that a better performance of Sheridan's splendid comedy was never witnessed in Cincinnati. Mrs. John Drew, Fred. Paulding, Edwin Varrey, George Denham and Viola Allen were not forgotten in the generous reception accorded the talented comb. Hallen and Hart filled out the remainder of the week to a series of good houses and introduced several new features in Later On. The Exiles week of 10. Fernciiff 16.

At the Grand, William Gillette, the clever playwright and comedian, who has not been seen here for several years, favored the habitués of that house with his quaint portrayal of the Rev. Arthur Spalding in The Private Secretary, supported by an excellent co. which included Harry Allen, Charles Bowser, Raymond Holmes, Susie Drake and Jeanette Ferrell. The matinee attendance was unusually large. Herrmann's Transatlantiques week of 10. Fanny Davenport 17.

At Havlin's, a comparatively new aspirant for stellar honors in the line of German comedy in the person of Charles T. Ellis, presented Carl the Yodler, week ending 8 with good results financially. Mr. Ellis possesses an agreeable stage presence, sings nicely, and is extremely graceful in his dancing. His support was satisfactory. In the Ranks 10; Natural Gas 16.

The Bennett-Moulton Opera co. opened at Harris' 2 in Boccaccio, with Irene Murphy in the title-role. Fatinitza, Beggar Student, Olivette, Chimes of Normandy and The Black Hussar, made up the week's repertoire. The co. is a strong one, including Joseph Armand, William Wolff and Beatrice Goldie, and the several operas were satisfactorily presented. My Partner week of 10.

Sanford and Wilson's Specialty co. closed a successful week at the People's 8. Sanford and Wilson in their musical act, Andy and Annie Hughes in a sketch, and Yank Hoe the illusionist, made up one of the strongest cos. of the season. Yank Hoe's act created a veritable sensation. Parson Davies' Specialty co. week of 10. Rice and Barton's Vaudeville comb. 16.

The attendance during the week ending 8 at Kohl and Middleton's was decidedly large. Bebe Earlscott's Juvenile Opera co. and Mann and Rainer's Comedy co. furnished an attractive stage entertainment during the week.

Business-manager W. E. Jones, of Havlin's, will have a benefit 31, with The Fakir as the attraction.

Frank W. Martineau, who will be favorably remembered from his connection with last Summer's season of light opera at the Highland House here, is in the city in advance of Herrmann's Transatlantiques.

William Gleason, of Gillette's Private Secretary co., is a Cincinnati boy.

Miss Grace Filkins, who has been lying at death's door for several weeks in this city, recovered sufficiently to leave for her home in Chicago 2. She will rejoin Sol Smith Russell's co. later in the season.

NEW ORLEANS.

The Boston Ideal Opera co. closed a two-weeks' engagement at the Grand Opera House, 8. Notwithstanding the fact that the prices for the second week had been reduced to the regular rates of the theatre, business did not increase to any extent. Money was undoubtedly lost on the engagement. The usual repertoire was sung. Lewis Morrison, in Faust, week of 10.

At the Academy of Music, Charlotte Thompson had a satisfactory week in Jane Eyre and East Lynne. The supporting company is excellent, better than the star has had in several engagements.

A hastily organized company, composed of local people and several professionals who are stranded here, gave a very poor performance of Irish Hearts of Old, at the St. Charles Theatre, week ending 8. Notwithstanding the bad performance, business was quite good. Two Old Cronies, week of 10.

Continuing the second and last week of their engagement at the Avenue Theatre, Marlande Clark and the Silver King co presented The Bells with gratifying financial results. Mr. Clarke's Matthias was good and Myra C. Brooks also did well, but the remainder of the co. were not able to properly present such a play as The Bells. Katie Emmett week of 10.

The season has closed at the Academy of Music and the other houses will not remain open much longer. Lent is observed in New Orleans very strictly, and the decrease in attendance at the theatres is very marked.

"Charlie" Tennis, handsome and rosy-cheeked as ever, was here last week and did some good work for the Two Old Cronies.

Katie Putnam and co. passed through last week en route to Mobile.

Myra Goodwin and part of her co. have been here for several weeks.

BOSTON.

Notwithstanding the bad weather of last week, most of the houses did a fair business, although at one or two it was worse than nothing.

Kajanka, which started out at the Boston with big audiences, suddenly lost its attraction and the second week of its run dropped to the poorest houses of the season. It was a great disappointment to theatregoers here. Save the scenery, which was really fine, and two or three variety acts, the whole thing was inexpressibly tedious. Hoyt's Brass Monkey weeks of 10-17. Mrs. Hoyt (Flora Walsh) appears as Bagyage in this piece for the last time in this city, it is announced, as she will next season confine herself to the leading part in her husband's new play, A Texas Steer. Wilson Barrett March 24, for two weeks.

Stuart Robson is at the Hollis Street with his new play, An Arrant Knave. The hero is a mixture of Don Quixote and Falstaff, though without the worst qualities of the latter. Its scene is laid in Italy, and both plot and incidents are skilfully handled. The Henrietta will be brought out during the two weeks' stay of Mr. Robson, and we shall have a chance to see how well, or ill, the gap that was left by William Crane's withdrawal has been filled. Julia Marlowe 24.

Mr. Gillette's farce-comedy, All the Comforts of a Home, proved a success at the Museum, and is to be continued indefinitely. It is by no means of a high order of merit, but there is a good deal of fun in it, and that is what people like.

The London Gaiety company has made a tremendous success at the Tremont in Faust Up to Date. The opening night was the largest one of the season. The company remains weeks of 10-16. The McCaull Opera co. week of 24, to be followed by the Madison Square co. in April.

Dixey is drawing big houses at the Globe in The Seven Ages. His engagement closes 15, when he will be followed by Joseph Murphy with a new Irish piece. After him comes Mr. Barnes of New York 17, and the Howard Athenæum Specialty co. 24.

William Gillette opened at the Park week of 10 with The Private Secretary. Salvini begins his last engagement in Boston at this house 17. He will remain two weeks, and be followed by Fanny Davenport in La Tosca.

Nellie McHenry is at the Grand Opera House week of 10 in Bronson Howard's piece, Green-Room Fun, sometimes known as For Sweet Charity's Sake. Violette Mascotte, a skirt dancer from London, is one of the most effective cards of the company. Rice's Corsair 17.

The Rentz-Santley Novelty co. at the Howard is doing a good business. Out in the Streets, with N. S. Wood as the star, 17.

Charles Barron, an old-time favorite at the Museum, is to rejoin the co. at that house at the close of the run of All the Comforts of a Home. Re-engagements for next season have already been made with Mr. Barron, John B. Mason, George W. Wilson, E. L. Davenport, George C. Boniface, C. S. Abbe, J. B. Booth, James Burrows and H. C. Whittemore, the male members of the co., and it is probable that two or three others of the present organization will remain. The following ladies are re-engaged: Annie Clarke, Emma V. Sheridan, Fanny Addison, Miriam O'Leary, Kate Ryan and Miss Campbell. Agnes (O'Leary) Acres has been added to the co. She is a sister of Miriam O'Leary, and was last season with the Booth-Barrett comb.

Dashing Eva Stetson, a member of the Vaidis Sisters' comb., had a skirmish with the minions of the law here last week. Some time ago she bought $1,000 worth of wearing apparel of a Mrs. Hartmann, but having failed to pay according to the terms of her agreement, Mrs. Hartmann ordered a constable to seize the fair Eva's trunks, which he did, but in an illegal manner, whereupon he found himself saddled with a suit for $700 damages. The case is still on.

One of the dramatic events of the season will be the Cadet Theatricals at the Boston, Friday afternoon, April 11, and Saturday evening, April 12. More than a hundred society people will take part. The piece is to be Injured Innocence, a burlesque by R. A. Barnett, with original music by Carl Pflueger. The Harvard Banjo Club is to take part, and there will be a burlesque ballet. The affair is under the auspices of the crack military organization of the city, the Independent Corps of Cadets.

The Italian opera season in Mechanics' Hall will consist of eight performances by Abbey, Schoeffel and Grau's co. with a chorus of eighty, an orchestra of sixty, a military band of thirty and a ballet of twenty-four. Otello will be the opening piece with Tamagno in the title role and Albani as Desdemona.

The attractions playing at every theatre in the city will be represented at the Elks' Charity Fund Benefit 27. Wilson Barrett and co. will represent the Boston; Salvini the Park; members of the London Gaiety the Tremont; Robert Hilliard and others the Globe; Charles Barron, John B. Mason and little Olive Homans the Museum; Barry and Fay the Grand Opera House, Dan McCarthy and co. the Howard Athenæum. Half a dozen or more come on from New York, among them Charley Reed, Sadie Martinot, Luke Schoolcraft and others.

CLEVELAND.

The Broommaker of Carlsbad did a light business at the Opera House 3-5. Louis James in Virginius, Othello, Ingomar and Richard III., 5-8 to good business. Robert Mantell 10.

Thanks to novel advertising, The Fakir did a large business at the Lyceum. William Haworth's Ferncliff 10.

James H. Wallick and his trained horses filled Jacobs' nightly with enthusiastic audiences. Siberia (the "original" company) 10.

Ada Gray in East Lynne drew fine houses at the Star. Our German Ward 10.

Lenten season has certainly affected the theatregoing public, as everything seems temporarily dead here, but with the fine attractions promised, it is hoped that there will be larger attendance and a brighter outlook.

SAN FRANCISCO.

MARCH 4.

The week ending 1 was about the usual dramatic calm which generally follows an operatic storm. A Hole in the Ground, which is now in its last nights at the California Theatre, was the best attended attraction of the week. Hanlons' New Fantasma next.

Members of the new Tivoli co. are quickly singing themselves into popular favor at that enjoyable resort. The Brigands made a winning two weeks' run, and Boccaccio was given last night before a very large audience, Hattie Delaro-Barnes' debut as Isabella forming part of the attraction.

Cleveland's Minstrels packed the Bush Street Theatre last night. Willis Sweatnam and Billy Rice were enthusiastically received. The Venetian first-part is an enjoyable innovation. The Casino Opera co. follows March 17 for three weeks.

A Tin Soldier drew largely at the Alcazar last night. This theatre will be occupied by combinations until August next, when it will be closed for extensive improvements.

Sol Smith Russell is in the second week of A Poor Relation at the Baldwin. Next week will be his last, and he will present Bewitched. The Kendals are coming to the Baldwin after Russell, and even now the inquiry for seats indicates an unusual dramatic sensation.

Managers Alfred Bouvier, Jacob Gottlob, Harry Mann, L. R. Stockwell and Jay Rial attended the Sarasate-D'Albert concert Saturday night.

Nina Heyward, who was in this city with A Brass Monkey early this season, has been engaged to create the part of a Southern girl in A Pair of Jacks, H. Grattan Donnelly's new farce-comedy, which is to be at the Bush Street Theatre this Summer. Miss Heyward belongs to an old and well-known Southern family. She made her professional debut at the Casino, New York, and made a success with that co. She is an exceedingly attractive young lady.

C. E. Johnson, THE DRAMATIC MIRROR's Salt Lake correspondent, is now in the city. Mr. Johnson is a bright young business man, and a genial gentleman.

The Grand Opera House re-opened night before last, presenting A Night Off in one of the Daly companies under the management of Charles Burbridge. Frederick Warde will revive Richard III. 10, on a magnificent scale.

Manager John Kreling of the California Opera company is convalescing from a very serious illness resulting from over-work and exposure.

Sam Meyers has resigned as treasure of the Marquam Opera House at Portland. It is said that Will Adams, assistant treasurer of the California here, may succeed him

Another vaudeville theatre is to be built on Powell Street opposite the Baldwin. Schwartz Brothers are said to have effected a twenty years' lease of the new house.

Sol Smith Russell was forty-one years old last week. Many take him to be much older.

George Lask gave a Bohemian reception last night. He read The Gondoliers, explaining the stage business and situations, with incidental music, and it was altogether an enjoyable affair.

A new comic opera, Coquelicot, will shortly be produced at the Tivoli.

Gracie Wade is ill at the Lick House.

Maggie Mitchell has bought fourteen lots, facing Peralta Park, Berkeley, near M. B. Curtis' property. She will build a residence and spend her Summers here.

The Silver King week was a profitable one at the Alcazar.

Lillian Owens, the Dollie Fay of A Poor Relation co., is a San Francisco girl.

and was cordially received and highly commended for her excellent work in that role.

Charles Cook, secretary of the Baldwin Theatre, has returned, and Joseph Carter has been appointed secretary of the California Theatre.

Mme. Patti contributed the munificent sum of twenty dollars toward the fund for building a monument to Karl Formes, who sang with her six years.

CHICAGO.

Richard Mansfield found favor in the eyes of choice but critical audiences during the week ending 8 in the part of Baron Chevrial in A Parisian Romance. The Columbia has not been filled, but a paying business was done; somewhat better than his first week when Richard III. was the sole piece played. Dr. Jekyll and Mr. Hyde is underlined for week of 10, and for the closing week The Frenchman, a new drama, will be seen here for the first time. One of the pleasant features of the last week was a matinee performance of Nora, a drama by Henrik Ibsen, and called by the author A Doll's House. The cast was quite inadequate with the possible exception of Beatrice Cameron, who invested the part of Nora with considerable power in the strong passages.

The Drum Major, as presented by Rudolph Aronson's Opera co., had a prosperous week at McVicker's. Its spectacular features were excellent. Erminie week of 10.

Nat C. Goodwin in A Gold Mine had a hearty welcome at Hooley's, and business was good all the week. Margaret Mather 10.

Bluebeard, Jr., closed a profitable season at the Opera House. Booth and Modjeska begin an extended engagement week of 10.

Robert Mantell had a fairly good week in Corsican Brothers and Monbars at the Grand Opera House. Cleveland's Minstrels week of 10.

There has been little, if any, falling off in the attendance at the Auditorium, where The Mikado and Pirates of Penzance have divided the week. Both were staged admirably and the singing has been much better than customary in the Gilbert and Sullivan operas. Patti will be seen again in grand opera week of 10, appearing in Linda, Lakme and Semiramide. On the off nights L'Africaine, Otello, Huguenots.

Those popular favorites, Evans and Hoey, had a prosperous week at the Haymarket, playing in that worn affair A Parlor Match. Roland Reed 10.

Frank Mayo drew appreciative audiences in his old piece, Nordeck. Lost in New York week of 10.

Walter Sanford, in Under the Lash, had a very successful week at the People's. William Redmund and Mrs. Thomas Barry in Herminie week of 10.

The Paymaster was the attraction at the Windsor, and it was well received by good audiences. The Carleton Opera co. week of 10.

Corinne in her sparkling burlesque, Monte Cristo, Jr., did a large business at Jacobs' Clark Street Theatre.

At the Academy Kellar, the Magician, amused a great many people. J. H. Wallick in The Bandit King week of 10.

Agnes Herndon in La Belle Marie was the attraction at Litt's Standard Theatre, and the drama gave entire satisfaction. It is one of the best plays now on the road. Edgar Selden in Will o' the Wisp week of 10.

There are now about eight dramatic companies "resting" here, waiting for Lent to end. Business on the road was so bad that traveling expenses were not made let alone salaries.

ST. LOUIS.

Fanny Davenport, in La Tosca, drew a large audience at the Olympic Theatre week ending 8. Miss Davenport's impersonation of La Tosca was a splendid one, and her intense climaxes were vociferously applauded. Melbourne McDowell, as Scarpia, was excellent, while the balance of the company was good. Bluebeard, Jr., week of 10.

Cleveland's Minstrels, at the Grand Opera House, did an excellent business week ending 8. Marie Wainwright week of 10.

A Dark Secret, played to a large audience at the Pope's Theatre, week ending 8. All the features pleased and the scenery was very elaborate. The company presenting it was fairly good.

She was presented at the People's Theatre, week ending 8, by an excellent co. Helen Tracy gave a fine impersonation of She. Mae Wentworth as Ustane, B. J. Murphy as Leo, and George Webster as Holly, were entirely satisfactory. The scenic effects were good and the attendance during the week fair. Spider and the Fly, week of 10

The Zara co. gave only one performance at the Standard Theatre 2, when Manager Smith closed up the house. That single performance was so thoroughly bad that Mr. Smith preferred to close the theatre rather than inflict any more of the same kind on his patrons and he was right. The Outcast week of 10.

The Duff Opera co. open at Exposition Music Hall 10 for a week. Pinafore and Mikado on the same grand scale as given in the Auditorium, Chicago, will be presented.

Manager Sinn in peremptorily taking off a bad co. after one night at his Standard Theatre established a precedent that will, no doubt, be followed by all the St. Louis managers under similar circumstances.

Mr. Falk joined the Spider and Fly co. here and will go in advance of that organization.

Harry Knapp, doorkeeper, and Charles Huls, treasurer of the People's Theatre, will have their benefits during the engagement of Lizzie Evans week of 14.

Bud Mantz, the handsome treasurer of the Olympic Theatre, will have his benefit 17.

The Norcross Opera co. is rehearsing at Pope's Theatre, for a Southern tour.

Miss Cora Marceau, who won the *Chronicle's* prize for writing the best Christmas story three years ago, has written a play, called For Russia, which will be produced in a short time at the Olympic Theatre. Miss Marceau has been studying under Charles Pope, and has quite a reputation as an actress among the amateurs. She will take the leading part in her play.

BALTIMORE.

The second week of Edwin Booth's engagement at the Holiday Street Theatre closed brilliantly 8, and was if anything more of a financial success than its predecessor. Large theatre parties from Washington attended every performance, and on several occasions more than half filled the house. The repertoire was the same as during the week previous, the only new feature being the presence in the cast of Mme. Modjeska, who was compelled to rest during the first of the engagement on account of a sprained ankle. Kiralfy's Water Queen began a week's engagement 10. Casino Opera co. in Nadjy, Erminie and Drum Major next.

At Harris' Academy of Music W. J. Scanlan appeared week closing 8 in Myles Aroon to well-filled houses and delighted audiences. Both play and star were well received, but the supporting co. was weak. Mr. Barnes of New York opened 10. Howard Athenæum Specialty co. next.

The good-sized audiences that attended Ford's Opera House week ending 8 are still wondering why the melodrama there presented was called Hands Across the Sea. The scenery was pretty, but the play was dull and trite, and the co. only mediocre. Richard Golden in Old Jed Prouty was the attraction week of 10. Wilson Barrett next.

A Cold Day proved sufficiently attractive to draw two good audiences a day to Forepaugh's Temple Theatre week ending 8. It was a string of specialty acts given by competent specialty people. Woman Against Woman opens for week of 10. The Fugitive next.

Reilly and Wood's Big Show played a return engagement at Monumental Theatre week ending 8, and repeated the big business done on the former visit here. The programme was an excellent one, and deserved the substantial recognition it received. Gus Hill's World of Noveltics week of 10. Howard Burlesque co. next.

At the Front Street Theatre, Dottie Pine in Pert, the Detective, enjoyed a week of good houses and presented a good sensational play in attractive shape. Florence Bindley in Dot, the Avenger's Oath, begins a short engagement 10. Daniel Boone next.

The Hands Across the Sea scenery did not arrive in time to give a performance 3, and in consequence Ford's Opera House was closed on that night.

Mrs. Sarah A. Rife, the mother of Treasurer George Rife, of the Monumental Theatre, died at the residence of her son 6. She was the sister of Col. William Ellinger, who over thirty years ago built the old Continental Hotel and Opera House, now known as Pepper's Hotel.

Mrs. P. Harris presented her husband with a daughter 7. Mother and little one are both doing well, and the popular manager is one of the happiest men in Baltimore.

E. H. Davis, for the past two seasons resident manager of Forepaugh's Temple Theatre, has resigned his position, and enters the service of P. T. Barnum.

A special train will leave here at noon 10 for Washington, to take over persons desiring to attend the matinee at Albaugh's Opera House of My Aunt Jack, for the benefit of the Actors' Fund. Quite a number will go.

KANSAS CITY.

Roland Reed thoroughly established himself in the favor of his audiences at the Coates 3-5 by his exceedingly clever work in The Woman Hater. The play, the star, and the co. were first-class in every respect, and the enthusiasm and laughter evoked were earned by legitimate work. The Bostonians, 10; Bluebeard Jr., 17.

One of the most thoroughly enjoyable comedies ever presented here was A Possible Case at the Warder Grand week ending 8. The bright lines, with their wit and humor, and the constant surprises in the play were highly appreciated. The stage setting was gorgeous. Its equal has seldom been seen, and the large stage of the house gave it ample opportunity. California Opera co., 10; Marie Wainwright, 17.

Fabio Romani, presented by Aiden Benedict and a good supporting co., had appreciative houses of average size at the Midland week of 3. The play is well constructed and the costuming and stage settings very good. Lillian Lewis, 9-11.

Dan Mason in A Clean Sweep, drew good houses at the Ninth Street week closing 8. The roars of laughter which greeted each performance indicated how the play and star were received. A Bunch of Keys, 10; We, Us & Co., 17.

There will be opera at the three principal houses week of 10.

Ida Müller will appear in the future in the leading parts of the California Opera co. Blanche Chapman, who has played the leading roles with this organization, has been compelled to resign on account of ill health. She left for the East 4.

Manager Crawford, of the Warder Grand, went to Chicago 5 to attend the taking of depositions in the suit about his house.

A large box party is being arranged for the engagement of the California Opera co. at the Warder Grand by one of the Masonic orders of the city. There will probably be about 150 in the party.

On application of some of the stockholders, Judge Henry, of the Circuit Court, appointed a receiver for the Midland Theatre 27. The co. is quite heavily in debt, but claim they will pay up if not pressed, as they have made money out of the house lately. Unless matters can be adjusted soon, the property will be sold in order to make settlement with the creditors. Manager Keiller is still in charge, and the house is kept open.

In the depositions taken in the Warder Grand suit between Mr. Henry and Manager Crawford, the plaintiffs admit that the sale was virtually made before the trustee's sale, but that it was allowed to sell under the deed of trust in order to place the property in better shape as to the title. Whether this will vitiate the sale or not, remains for the courts to settle.

PITTSBURG.

The Two Sisters filled in the first three nights of week ending 8 at the Grand Opera House to very fair business. The Jefferson-Florence co. opened 6 for the remaining three nights and matinee to large business. Rose Coghlan week of 10.

At the Bijou, Richard Golden, the clever comedian and character actor, was seen in Old Jed Prouty. He closed a profitable week's business 8. The Gondoliers week of 10.

An excellent variety entertainment was given by the Lester and Williams Specialty comb. at the Academy and a prosperous week's business was concluded 8. Reilly and Wood's comb. 10.

Bartley Campbell's ever popular play My Partner finished a good week's business at Harris' 8. Baker's Bennett-Moulton Opera co. 10.

The proposed production of the Passion Play in New York City is generally condemned here.

The advance sale for the Jefferson-Florence engagement was one of the largest of this season.

Dora Wiley, who so ably supports the star in Old Jed Prouty, will continue with that co. next season.

The Elks' benefit performance was a great financial success.

LOUISVILLE.

Hallen and Hart in Later On did a good business at Macauley's 3-5. E. H. Sothern, return visit, presented The Highest Bidder 6-8. Clara Morris opens 10.

Hamilton, Hains and co. in In the Ranks drew well at the Masonic week ending 8. The play was seen here for the first time and made a favorable impression.

At Harris' William Redmund and Mrs. Thomas Barry in Herminie have had a fair share of the week's patronage. Co. and scenery good. The Fakir next.

The Patti engagement at the Auditorium was an unqualified success in every way.

Tamagno in Otello with Mme. Albani, Patti in Semiramide, with the splendid contralto, Mme. Fabbri,, Faust and Les Huguenots, comprised the offering for the week. Patti's reception was an ovation. The attendance was very large, many persons coming from a distance. Full dress was generally worn.

ALABAMA.

MONTGOMERY.—McDONALD OPERA HOUSE (G. F. McDonald, manager): Captain Swift was presented for the first time in this city to a well-pleased audience 4. Arthur Forrest in the title role deserves especial mention.——MONTGOMERY THEATRE (G. F. McDonald, manager): The Waifs of New York 5.

SELMA.—ACADEMY OF MUSIC (Louis Gerstman, manager): Wages of Sin to moderate business 2. Professor Morris' trained horses 4, 5 to satisfactory business. Katie Emmett in Waifs of New York to good business 6.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE (Frank P. O'Brien, manager): Katie Emmett with a good co. presented The Waifs of New York Feb. 28-1 to fair business. Wages of Sin 3, 4 and Captain Swift 5, 6, both to small business.

MOBILE.—MOBILE THEATRE (J. Tannenbaum, manager): Captain Swift to fair business 3.

CALIFORNIA.

TULARE.—LIBRARY HALL (C. F. Hall, manager): Tableaux d'Art pleased a fair-sized audience with a novel entertainment Feb. 26.

SACRAMENTO.—NEW METROPOLITAN THEATRE (C. P. Hall, lessee): Daly's co. in An Arabian Night and A Night Off Feb. 14, 15 to small audiences. A barnstorming co. in Hoyt's Bunch of Keys 20, 21 to poor business. Sol Smith Russell in A Poor Relation 22, 23 to large houses, notwithstanding that 23 was Sunday. Frederick Warde opened 27 in Virginius to an audience that tested the capacity of the house. Mr. Warde was repeatedly called before the curtain and the local papers are lavish in their praise of his performance. His engagement is for three nights and matinee and will, no doubt, be the most successful of the season.——WEDDING: L. Henry, the popular treasurer of the New Metropolitan, was married 17 to an estimable young lady of this city, and after a short bridal trip, has again returned to his post.

VISALIA.—ARMORY HALL (M. J. Byrnes manager): Mendelssohn Quintette Club to a fair house Feb. 20. Miss Hamlin made many friends by her singing. Grismer-Davies co. to a good house 26. Cleveland's Minstrels 28 to a crowded house.

FRESNO.—RIGG'S THEATRE (C. F. Rigg, manager): Grismer-Davies co. in The Tigress and Forgiven Feb. 28-1 to fair business.——FRESNO OPERA HOUSE (C. F. Rigg, manager): Cleveland Minstrels to good business 1.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): R. D. Maclean and Marie Prescott in As You Like It and Richard III. to small houses 3, 4. George Wilson's Minstrels to fair business 6. Frederick Bryton in Forgiven reappeared here the first time in two years in that strong play to good-sized audiences.——PROCTOR'S OPERA HOUSE (Proctor and Turner, managers): Barry and Fay in McKenna's Flirtation to S. R. O. 3. Perncliff to fair business 4-6, filling J. K. Emmet's date here 6, owing to the latter's illness. Rhea in Josephine to S. R. O. 7, 8. Una Appell, who made her first appearance on any stage 8, was a pretty Maria Louise and filled the role with credit.——GRAND OPERA HOUSE (G. B. Bunnell, manager): Austin's Australians to big business 3-5. Forrester's Burlesque co. to crowded houses 6-8. It must be a poor attraction indeed, which fails to fill this most popular theatre.

HARTFORD.—OPERA HOUSE (F. F. Proctor, manager): Barry and Fay convulsed large audiences Feb. 28-1 with McKenna's Flirtation. Prince and Pauper was witnessed by large and fashionable audiences 3-5. Little Elsie Leslie won the hearts of all by her intelligent impersonation of her difficult dual role. The co. was excellent.——ITEM: Elsie Leslie, during the Prince and Pauper engagement here, was the guest of the author, Samuel L. Clemens (Mark Twain).

BRIDGEPORT.—PROCTOR'S GRAND OPERA HOUSE (C. Belknap, manager): Perncliff was finely presented 3 to fair attendance. Barry and Fay in McKenna's Flirtation 5, 6 to big business. Milton Nobles in From Sire to Son 7, 8. The play is of the melodramatic order, located in the West, but entirely free from blood and thunder. The supporting co. is good particularly Dollie Nobles, who appears in the dual role of wife and daughter. Business moderate.——HAWES OPERA HOUSE (R. Tomlinson, manager): Fred. Bryton presented Forgiven to fair patronage 4. Mr. Bryton is suffering from a severe throat trouble.

WATERBURY.—JACQUES OPERA HOUSE: Mlle. Rhea in Josephine, Empress of the French 3, captivated one of the largest audiences of the season. The co. was all that could be desired, and the magnificent costumes worn by Mlle. Rhea were superb. Milton Nobles in From Sire to Son to a small house 6.

WINSTED.—OPERA HOUSE (J. E. Spalding, manager): Atkinson's Peck's Bad Boy co. pleased a moderate house 2. Gussie Ballweed's Burlesque co. had a fair house 4.——TOWN HALL: Sanford Girl's Orchestra and Japanese Village did a good business week ending 4.

NORWICH.—OPERA HOUSE (Andrew and Harris, managers): Wilson's Minstrels to a good house 3. Pine performance. Two Johns 5.

BIRMINGHAM.—STERLING OPERA HOUSE (Jesse Jameson, proprietor): Thomas W. Keene in Richard III. to a large house 2. J. C. Stewart's Two Johns 4; small house.

WILLIMANTIC.—LOOMER OPERA HOUSE (S. P. Loomer, proprietor): Milton Nobles in From Sire to Son to a good house Feb. 28. George Wilson's Minstrels to a large house 2. The Two Johns to a good house 6.

MIDDLETOWN.—MCDONOUGH OPERA HOUSE (A. M. Colegrove, proprietor): Peck's Bad Boy co. to a good house 7.

TORRINGTON.—OPERA HOUSE (F. R. Matthews, manager): Peck's Bad Boy to the largest house of the season 3.

COLORADO.

DENVER.—Roland Reed was obliged to contend with spectacular and operatic performances as rivals, but he held his own pretty well at the Tabor week ending 2. Certain it is, that everybody who went enjoyed Mr. Reed's Mr. Bundy, the Woman Hater. His topical song took immensely. The support was very good. Evangeline begins a week's engagement 3. Shenandoah next.

At the Metropolitan week ending 2 there were spectacular productions and unrivalled operatic performances to choose from between, but the brilliancy of the latter as to cast didn't interfere a great deal with patrons recognizing the resplendent properties of the former. The Hanlons have added new business to Fantasma, making it the best spectacle on the road. Their engagement was originally for a week. After much bickering, in which even the courts were appealed to, Manager Warner relinquished his claim to the whole week (I don't know upon what terms) and Abbey's co. opened 6 to a two-thirds filled house at $5 a seat down stairs. Patti, who was billed in Semiramide, was conveniently ill, and large numbers got their money back upon application. Faust was substituted with Albani as Marguerite, Ravelli as Faust and Navarra as Mephisto. Next night about the same audience was present to hear Otello with the wonderful tenor, Tamagno, as Otello, Albani as Desdemona, and Del Puente as Iago. It was the greatest of all the great performances to which we were treated. Tamagno and Albani were given ovations. Saturday matinee the house was entirely sold and no standing room. The autocratic but divine Patti made her only appearance in Martha. At night Nordica sang in Trovatore with Tamagno also in the cast. House about the same as on other nights. Pearl of Pekin week of 10.——ITEMS: John P. Harley, in an interview, takes a rather lugubrious view of this season. He blames it all on the railroads.—The new Broadway theatre's stage is to be constructed entirely of steel, except the floor, and the scenery worked by hydraulic power. The foundations are about completed. It will be one of the finest theatres in the West, so Colonel Wood the architect says.

COLORADO SPRINGS.—OPERA HOUSE (S. N. Nye, manager): A Possible Case was very well presented by J. M. Hill's Union Square co.

DELAWARE.

WILMINGTON.—PROCTOR'S GRAND OPERA HOUSE (Proctor and Soulier, managers): After Dark proved a great success 4, 5, the house being crowded at each performance. The Nelsons' Vaudeville and Specialty co. also played to good houses 6-8.——ITEM: Laura Biggar, of the After Dark co., a former Wilmingtonian, was the recipient of numerous floral offerings and many social attentions while here with the co.

DISTRICT OF COLUMBIA.

WASHINGTON.—Stuart Robson in An Arrant Knave at Albaugh's drew good houses every night. The Henrietta had fine houses all this week. Rhea in Josephine 10; Water Queen 17. Mr. Barnes of New York rather disappointed at the National. The play is by no means as entertaining as the story, though the former was well presented by a fair co. Herrman week of 10. Rosina Vokes, 17. Florence Bindley at Harris' to well-pleased houses, in Dot. Dan'l Sully 10.

GEORGIA.

SAVANNAH.—SAVANNAH THEATRE (T. P. Johnson, manager): Daniel Boone, the Pioneer, Feb. 28-1 and Zozo 3 both to satisfactory business.

ATLANTA.—OPERA HOUSE (L. De Give, manager): Kate Castleton co. played to good business 3, 4 and matinee.

ILLINOIS.

STREATOR.—PLUMB OPERA HOUSE (I. E. Williams, manager): Florence Hamilton co. Feb. 27 in repertoire. Fair satisfaction; light business. Stetson's Uncle Tom's co. by a large house 4.

QUINCY.—OPERA HOUSE (J. Schoeneman, manager): Newton Beers in Enoch Arden Feb. 28 to a fair house but very small house 1. The performance was enjoyed by those who attended. Charles Erin Verner in Shamus O'Brien gave an unsatisfactory performance 3.

SPRINGFIELD.—CHATTERTON OPERA HOUSE (John H. Freeman, manager): A Dark Secret gave three of the most satisfactory performances of the season Feb. 28-1. House was well filled and everybody pleased. John Dillon and co. in Wanted the Earth to a fair audience 3.——ITEM: Manager Edward Flavety, of the Wanted the Earth co., is an old Springfield boy. His many friends gave him a hearty welcome.

LA SALLE.—ZIMMERMANN OPERA HOUSE (Ed C. Zimmermann, manager): The Main Line co. Feb. 28-1 to poor houses.——ITEM: The Main Line co. stranded here, continuous bad weather being the cause.

CHAMPAIGN.—WALKER OPERA HOUSE (S. L. Nelson, manager): Prof. D. P. Hurlburt's horses week ending 1 to good business. An excellent entertainment.

ELGIN.—DU BOIS OPERA HOUSE (Swan and Jencks, managers): Murray and Murphy in Our Irish Visitors to light business Feb. 27. A minstrel performance was given by home talent to a crowded house 2.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): Corinne in Arcadia and Monte Cristo, Jr., Feb. 28-1 to good houses.

OTTAWA.—SHERWOOD'S OPERA HOUSE (C. H. Hodkinson, manager): Murray and Murphy in Our Irish Visitors Feb. 28 to medium business. Stetson's Uncle Tom's Cabin to S. R. O. 3.

JOLIET.—OPERA HOUSE (R. L. Allen, manager): J. B. Polk in The Silent Partner 3. Lent seriously affected the attendance.

DIXON.—OPERA HOUSE (A. E. Truman, manager): The Alonzo Hatch Opera co., return engagement Feb. 28, gave a pleasing rendition of Three Black Cloaks. Business good.

GALESBURG.—NEW OPERA HOUSE (W. F. Bailey, manager): Spider and Fly 2; large house and good satisfaction. A Bunch of Keys 7; fair advance sale. Andrews' Opera co. in Erminie 7. J. B. Polk 12.

CAIRO.—NEW OPERA HOUSE (Solomon A. Silver, business agent): Holden's Comedy co. attracted large house week of 3 at cheap prices.

INDIANA.

INDIANAPOLIS.—GRAND OPERA HOUSE (Dickson and Talbott, managers): Cleveland's Minstrels drew good houses Feb. 28. The audience that assembled to hear Margaret Mather 3, 5 were both large and enthusiastic. Romeo and Juliet, Gretchen and The Honeymoon comprised the repertoire. J. B. Studley and Eugene Jepson deserved favorable mention. The remainder of the support was weak. Clara Morris 13.——ENGLISH'S OPERA HOUSE (Dickson and Talbott, managers): Notwithstanding the strong counter attractions J. C. Stewart's Pat Rest's Club did an excellent business 3-5. The performance was first-class in every respect. The specialties introduced were of the highest order and everybody left the house well pleased. Murray and Murphy 6; Hallen and Hart 10.——PARK THEATRE (Dickson and Talbott, managers): A Legal Wreck week ending 8, was satisfactory to all concerned. Ida Van Cortland 10.——ITEMS: P. E. Stevens, press agent for Margaret Mather, has resigned.—Manager Ed. Cle-

tenden of Anderson, Ind., was in the city 4 on his way home from Chicago where he had been to book attractions.—Albert Orens, press agent for Dickson and Talbott will next season, star Kate Eden of this city in a farce comedy.—J. R. English, manager of A Legal Wreck co. was seriously ill while here.—Frank Young joined the Margaret Mather co. as advance agent, doing his first work in this city.—Armin Becker, 'cella solist for the Boston Quintette Club, has resigned and will hereafter be connected with the National Conservatory of Music in New York. Ruth Carpenter, late of the Roland Reed co., spent a few days with relatives here last week. She left for New York 1.—Edith Clark, who played a child's part in the Pat Man's Club, resides in Indianapolis, and her friends have reason to feel proud of her work.

TERRE HAUTE.—Opera House (Wilson Naylor, manager): Cora Tanner and an excellent co. gave one of the most satisfactory performances of the season presenting Fascination to a fair house 4. A large audience witnessed J. C. Stewart's Pat Man's Club 6.

FORT WAYNE.—Masonic Temple (I. H. Simonson, manager): Under the Lash to a top-heavy house 1.

GOSHEN.—Opera House (Rogers and Krutz, managers): A Soap Bubble 1: good house and general satisfaction.

ELKHART.—Buckley Opera House: (J. L. Brodrick, manager): Evans and Hoey in A Parlor Match to a large and well-pleased audience 1. The Kindergarden to a small house 4.

LAFAYETTE.—Grand Opera House (P. E. D. McGinley, manager): Murray and Murphy 4, in Our Irish Visitors, to a large and well-pleased audience. Cora Tanner in Fascination to good business 5.

IOWA.

DAVENPORT.—Burtis' Opera House (Charles Kindt, manager): J. B. Polk in The Silent Partner to poor business 4. Very clean play.——Item: Mr. Kindt has acquired the management of the Burtis Opera House *vice* A. C. Mann. This gives Mr. Kindt the management of both the Burtis and Turner Grand.

DUBUQUE.—Opera House (Duncan and Waller, managers): Little Lord Fauntleroy to a fair house 2. Alberta Keen as Cedric and Laura Alberta as Dearest captivated the audience 3.

PORT MADISON.—Port Madison Opera House (E. Alton, manager): Newton Beers 4 with good support in Enoch Arden to fair business.

IOWA CITY.—Opera House (J. N. Coldren, manager): Andrews' Opera co. rendered Erminie to a large and fashionable audience 4. The co. gave entire satisfaction. Charles A. Arnold in Hans the Boatman 21.

MASON CITY.—Parker's Opera House (H. G and A. T. Parker, managers): Hans the Boatman to a fair audience 1.

BURLINGTON.—Grand Opera House (R. M. Washburn, manager): Charles Erin Verner in Shamus O'Brien to a fine audience 4. Mr. Verner was suffering from a severe cold and therefore unable to do himself justice. Katharine Walsh and F. B. Cahill in their respective roles, impressed themselves favorably upon the audience. Spider and Fly to a large house 6; satisfactory performance.

KANSAS.

FORT SCOTT.—Opera House (W. P. Patterson, Two Old Cronies drew a good house 3. Dan Mason 10; Bunch of Keys 24.

EMPORIA.—Whitley Opera House (H. C. Whitley, manager and proprietor): Nose Family to a poor house 1. Deserved better patronage. Lillian Lewis co. to a good house 4.

KENTUCKY.

BOWLING GREEN.—Potter's Opera House (Potter Brothers, managers): Alfred Kelsey, supported by Lillian Kennedy, presented Casey's Troubles to a crowded house 4. The most laughable piece seen here this season. Beach and Bowers' Minstrels 5; excellent entertainment to a good house notwithstanding heavy snow storm.

LEXINGTON.—Opera House (Scott and Mann, managers): Jefferson-Florence co. failed to put in an appearance 1 owing to a railroad wreck. The sale was the largest for years, every seat having been sold at advanced prices.

FRANKFORT.—New Opera House (Joseph L. Weltzel, manager): A good-sized audience witnessed Kiraify's Lagardere 3.

MARYLAND.

CUMBERLAND.—Academy of Music (H. W. Williamson, manager): Bootles' Baby to fair business 3. Co. fair.

MASSACHUSETTS.

SPRINGFIELD.—Gilmore's Opera House (W. C. Le Noir, manager): Milton Nobles in From Sire to Son to a fair-sized audience 4. Rhea in Josephine to a large and fashionable audience 5. Rice's Burlesque co. in The Corsair pleased large audiences 4, 5.

HOLYOKE.—Opera House (Chase Brothers, managers): The Drummer Boy of Shiloh by local talent, under the direction of A. F. Nale, the owner of the play, 3-5 was an artistic and financial success.

SALEM.—Mechanics' Hall (Andrews, Moulton and Johnson, managers): W. H. Powers in Ivy Leaf to a good house 3.

CHELSEA.—Academy of Music (James B. Field, manager): House dark. Ivy Leaf co. 8; Kajanka 10.

ADAMS.—Town Hall (E. R. Karner, manager): Agnes Wallace-Villa co. in The World Against Her to one of the largest houses of the season 3. Co. and play gave satisfaction. Reuben Glue 12.

MILFORD.—Music Hall (H. R. Morgan, manager): Cora Edsall in The Pembertons 10.

LOWELL.—Opera House (John F. Cosgrove, manager): J. B. Little's World co. 4, 5 to miserable houses. The co. was on a par with the attendance. Great Metropolis 10-12; Corsair 13.——Music Hall (A. V. Partridge, proprietor): Forrester Burlesque co. 28. 1 to very good business. Ten Nights in a Bar Room to a big house 5.

FITCHBURG.—Whitney's Opera House (C. H. Dana, manager): Ivy Leaf to good business 4.

AMESBURY.—Amesbury Opera House (A. C. Arthur, manager): C. H. Smith's Ten Nights in a Bar Room to a small house 4. Rinehart Opera co. 17-22.

FALL RIVER.—Academy of Music (William J. Wiley, manager): Zeffie Tilbury closed a week's engagement 1 with Eileen Oge. They introduce the Pastoral Dance from Mary Anderson's production of Winter's Tale. Business was not large during the engagement. Milton and Dollie Nobles in From Sire to Son pleased a small audience 3. Lights and Shadows 5, 6 proved an interesting play, fairly well acted and staged, but it failed to draw.——Item: Lydia Thompson is traveling with the Zeffie Tilbury co.

LYNN.—Proctor's Theatre (A. H. Dexter, manager): Wilbur Opera co to good business week ending 8.——Music Hall (J. W. Caverly, manager): Rinehart Sisters week ending 8 to good business at cheap prices.——Item: Manager James F. Rock has been ill from a slight attack of rheumatism. He will enter upon his duties as manager of the new Worcester theatre in a short time.

NEW BEDFORD.—Opera House (W. W. Cross, manager): Spartacus 1; poor house. Lights and Shadows 4; fair house.——Liberty Theatre (W. E. White, manager): Dr. Daniels' Specialty co. week ending 8.——Items: Liberty Theatre block has been sold to parties who will remodel it into a bank after this season. Part of the building has been used as a play-house for more than a quarter of a century, and has been destroyed by fire twice. For more than twenty years it was the only theatre of any size in this city.—Roland Prue, business manager for J. A. Herne, has returned home, the season having closed. Mr. Herne contemplates doing New England and the Middle States with Hearts of Oak next season.

MARLBORO.—Marlboro Theatre (F. W. Riley proprietor and manager): Little's World to fair business 3. Scenery and effects good; co. could be greatly strengthened. Ivy Leaf to good business 5. Scenery and effects excellent.

WORCESTER.—The Muses (George H. Batchelder, manager): Edward Hansen's One of the Finest played the largest week's business ever known at this house.

BROCKTON.—City Theatre (W. W. Cross, manager): R. D. MacLean and Marie Prescott were seen for the first time in this city, presenting Spartacus in a very acceptable manner to a small but appreciative audience Feb. 28. Local entertainments were a strong counter attraction. Lights and Shadows was presented by a good co., and pleased a fair-sized audience 2.——Bijou (M. B. Reilly, manager): Heath, Scott and Ranson's Humpty Dumpty and Specialty co. did a good business and pleased the patrons of this house week ending 2.

MICHIGAN.

DETROIT.—Detroit Opera House (C. J. Whitney, manager): Louis James to excellent business 3-5. The last half of the week Kate Claxton and Charles A. Stevenson presented Bootles' Baby to good houses.——Miner's Grand Theatre (C. A. Shaw, manager): Sardou's Exiles was presented the entire week by a good co. to satisfactory business.——Whitney's Grand Opera House (C. H. Garwood, manager): N. S. Wood in Out in the Streets to big house week ending 8.

JACKSON.—Hibbard Opera House (James Green, manager): Gus J. Heege as Ole Olson pleased a fair house Feb. 28. Gran's Opera co. gave The Brigands to a large house 4.

GRAND RAPIDS.—Redmond's Opera House (E. R. Salter, manager): After Seven Years week closing 8 to fair houses. Ole Olson week of 10.——Powers' (F. H. Cobb, manager): House dark. McKee Rankin 10.

MANISTEE.—Opera House (H. Peterson, manager): Criterion Dramatic co. week ending 1 to fair business.

ANN ARBOR.—Opera House (A. J. Sawyer, manager): Ole Olson to a good house 2. Mme. Janauschek 10.

MINNESOTA.

ST. CLOUD.—Opera House (R. T. Davidson, manager): A Base Hit to fair business 3. Delighted audience. Return date 19. Richard and Pringle's Georgia Minstrels to big business 4. Billy Kersands the only redeeming feature.

MINNEAPOLIS.—Grand Opera House (J. P. Conklin, manager): The Gondoliers played to large business Feb. 27-3. While not as pleasing as some of Gilbert and Sullivan's earlier productions, the opera improves upon acquaintance. Its reception here was enthusiastic, especially so on the closing nights of the engagement. The co. is an excellent one, several persons of national reputation being in its ranks. Louise Paullin was as charming and vivacious as ever. She made a decided hit as Gianetta. Addie Cora Reed and Jeanette St. Henry were also well received. W. S. Daboll invested the Duke of Plaza-Toro with considerable humor. Charles Drew made a funny Inquisitor. Costumes and stage settings elaborate. Chorus exceptionally large and strong.——Harris' Hennepin Avenue Theatre (G. H. Broadhurst, manager): House dark week of 3.——Bijou Opera House (Jacob Litt, lessee and manager): One of the Bravest, with Charles McCarthy in the title role, was presented to the capacity of the house 2. The play is interesting and is admirably staged. Co. above the average of its kind.——Item: The Bostonians played to over $4,800 during their engagement of four nights ending 7.

MANKATO.—Grand Opera House (A. G. Bierbauer, manager): The Music Concert co. played to a light business 3. It was one of the finest concert companies we have ever had here and deserved a better house.——Item: Manager Bierbauer has been laid up for the past two weeks with a severe attack of la grippe, but his many friends hope to see him about in a short time. Mr. Bierbauer has supplied our Opera House with an entire new set of stage scenery. Two new drop curtains, handsomely painted, now adorn our stage. It was a much needed improvement and one that will be appreciated by our theatregoers.

ST. PAUL.—Newmarket Theatre (L. N. Scott, lessee and manager): Arthur Rehan's co. in Lottery of Life to fair business 2-5. Richards and Pringles' Georgia Minstrels 6-8.——Harris' Theatre (Walter Dean, manager): Hans, the Boatman, a very clean, pretty performance to the good houses it deserved week of 3.——Olympic Theatre (William Wells, manager): Mick Roberts' Humpty Dumpty to good business week ending 8.——Item: The matinee 8, given in this city, will be the one thousandth representation of Hans, the Boatman, the performances being as follows: England, 358; Australia, 305; New Zealand, 95; America, 192.

MISSISSIPPI.

ABERDEEN.—Temple Opera House (R. L. Hatch, manager): Patti-Rosa to excellent business 1.

MERIDIAN.—Meridian Opera House (Levi Rothenberg, manager): Patti-Rosa presented Margery Daw very acceptably to a full house 4.

VICKSBURG.—Opera House (Piazza and Co., managers): Patti-Rosa 5.

MISSOURI.

SPRINGFIELD.—Perkins' Grand Opera House (P. B. Perkins, manager): Aiden Benedict in Pablo Romani to good business Feb. 26. It was a testimonial benefit to P. B. Perkins, manager, given by the citizens of Springfield.

ST. JOSEPH.—Tootle's Opera House (L. M. Crawford, manager): Pat Rooney drew fairly Feb. 26. Alone in London 28-1 hardly so well.——Grand Opera House (J. W. B. Johnston, manager): Dan Mason 2, 3 to fair business.

HANNIBAL.—Park Opera House (Watson and Price, managers): Charles Erin Verner in Shamus O'Brien to a small house 1. Spider and Fly was enthusiastically greeted by a big house 3.——Item: F. W. Stevens, who won the prize for guessing the nearest to the time made by Nellie Bly, is a brother of Mrs. T. H. Winnett, and will be accompanied by that lady on his European trip this Spring.

SEDALIA.—Opera House (H. W. Wood, manager): Aiden Benedict in Pablo Romani had a good house Feb. 28. Will E. Burton attracted a fairly good house in Tom Sawyer 3. Lillian Lewis 12, 13.

NEBRASKA.

OMAHA.—The Patti-Tamagno Opera co. appeared at the Coliseum in Trovatore 3, and The Barber of Seville afternoon of 4. Aside from Patti and Nordica, the whole thing was a failure. Tamagno did not appear, so Vicini essayed the role of Manrico, which was much beyond him. As Rosina, Madame Patti sang charmingly and was most obliging, and as Leonora, Nordica did her utmost to make Trovatore a success. Neither opera brought out a single full chorus, and the ballet was a myth. The Coliseum is nothing but a barn, and the most conscientious efforts of Boyd and Haynes, who were managers for the occasion, could not hide that fact.——Grand Opera House (Crawford and McReynolds, managers): The Rooney Comedy co. to fair business Feb. 27-2. Helen Bly the week of 9. Sarasate D'Albert 13.——Items: The Boyd, which was dark for a week, re-opens 6 with the Bostonians, followed by Arthur Rehan 12-15 and A Possible Case 17-22.—The Hunt Opera House, of South Omaha, has been leased to the Odd Fellows. This leaves South Omaha, which has a population of about 10,000, without a place of amusement.

FREMONT.—Love Opera House (Robert McReynolds, manager): Pat Rooney played to a large and well-pleased audience 1.——Item: H. O. Singer of Chicago, is now manager and treasurer of the Worden Dramatic co.

NEW JERSEY.

HOBOKEN.—H. R. Jacobs' Theatre: Only fair houses greeted the MacLean-Prescott co. latter half of last week. Probably the two Sunday performances might be considered an exception to this estimate. However, the clever principals and their excellent support deserved much better attendance. The co. ranks with the best that has appeared at this house and the attractive repertoire, including As You Like It, A Winter's Tale, Richard III. and Spartacus, was almost all that could be desired. In extenuation for this apparent lack of appreciation by the people of this city it might be said that a mediocre co. was very extensively billed first half of week and little opportunity was left to herald the succeeding attraction. This week, The World.——Cronheim's Theatre: Good houses and satisfied audiences were the result last week at this house. The Ada Henry Burlesque co. was the cause. This week a big programme of specialties is presented.——Items: A new ceiling with a moveable sounding-board has been completed at Cronheim's, and a new stage is in process of construction.—Sam Dearin and Belle Clifton, of the Henry Burlesque co., are to be married at Rochester, N. Y., 11.—John Whitely, manager of the MacLean-Prescott co., reports fair business for the season.—Manager Hammond of Cronheim's, is shortly to be married.—Cronheim's co. gives an entertainment at the Snake Hill Lunatic Asylum 11. It is under the management of Freeholder C. A. Pfingsten.

JERSEY CITY.—Ullie Akerstrom appeared at the Academy of Music week of 3 in Annette the Dancing Girl. Too much cannot be said in praise of Miss Akerstrom's dancing; it is graceful, finished and in good taste. She is also to be commended for some clever recitations which are introduced during the last act. Hands Across the Sea week of 10.

ELIZABETH.—Temple Opera House (A. H. Simonds, manager): The Shanty Queen to a light house on account of the inclement weather Feb. 28. Performance satisfactory. Natural Gas to a large and much pleased audience 4. Donnolly and Girard are prime favorites here and always meet with a warm reception. Co. good. Edward Harrigan in Old Lavender to one of the best houses of the season 6. Mr. Harrigan was as effective as usual and was supported by an excellent co. Bootles' Baby 8; Little Lord Fauntleroy 13.

PLAINFIELD.—Music Hall (C. A. Marsh, manager) Edward Harrigan in Old Lavender drew a good house 3. Very good performance. Little Lord Fauntleroy 12.

TRENTON.—Taylor Opera House (John Taylor, manager): Large and enthusiastic audiences witnessed the presentation of The Still Alarm 3-5. Little Lord Fauntleroy 13; W. J. Scanlan 15.

PATERSON.—Jacobs' Opera House: The Night Owls drew fairly well week ending 8. Beacon Lights 10-12; Mason Mitchell in The Fugitives 13-15.——People's Theatre (Wareing and Zeffe, managers): May Bird Burlesque co. to good business week ending 8. Wareing and Zeiffe's Own co. week of 10.

NEW YORK.

BROOKLYN.—At the Grand Opera House The Shanty Queen drew fairly good business week ending 8. Monroe and Rice in My Aunt Bridget opened to a large audience. The Burglar 13. Held by the Enemy did remarkably well at the Park Theatre, although it has been seen here many times before. The Lyceum Theatre co. opened in Our Flat 10 to a good house. Gillette's Private Secretary 17. Uncle Tom's Cabin did not fare quite as well as was expected at the Brooklyn Theatre. Still, business was fair. Lights and Shadows attracted a good-sized audience 10. A Rag Baby 17. Light opera flourishes better than anything else at the Criterion Theatre, and the Standard Opera co. sang Fra Diavolo to very good business. The same organization presented Billee Taylor 10 to a fair-sized audience. The Bohemian Girl 17. Hyde and Behman's patrons were out in full force all the week, the Rentz-Santley co. being the attraction. The Two Macs opened 10 to a large house. The fifth Philharmonic concert will be given at the Academy of Music 15. The Still Alarm 17. Ward and Lynch and a host of other clever people filled the Gaiety Theatre throughout the week. Frank Frayne opened in Kentucky Bill 10.——Items: Walter Sinn, of the Park Theatre, is recovering from the illness which has confined him to the house for the past few days.—Walter Damrosch's lectures at the Montague Street Art Rooms have been quite as successful as anticipated.

ALBANY.—The Corsair, under the management of Fowler and Warmington, at Proctor's Theatre during the first half of week 3 was a decided disappointment, as the co. was in every respect inferior to what was anticipated. The singing was wretched, and the attempts at fun-making were much worse. A fair business, however, was done during the engagement. The Prince and the Pauper came for the last half, with little Elsie Leslie, but without E. H. Vanderfelt, for whose absence no cause was assigned. The entertainment was received with favor by large audiences, which went into raptures over the efforts of Elsie Leslie in the dual role. Barry and Fay and Robert Mantell week of 10. At Jacobs' Opera House The Galley Slave and The World Against Her did remarkably well last week, and in their wake will come Oliver Byron, with The Inside Track. Stetson's Gondoliers without Hilliard and minus Brocolini was at Harmann's Bleecker Hall week of 3, and from the average size of the audiences they probably wish they had stayed away. The comparatively small audiences were due to the fact that prices were too high for the merit of the attraction. The opera was magnificently staged and costumed, while the chorus was large and effective. As much cannot be said of the principals, for with the exceptions of Lillian Grubb and Celie Ellis they were by no means up to the mark.

BUFFALO.—Academy of Music (Meech Bros., managers): Effie Elisler in The Governess and The Burglar co. divided week ending 8. Business was light for the former and fair for the latter. Wilson Barrett began a three nights engagement 10.——The Star Theatre (Meech Bros., managers): Bartholomew's Equine Paradox drew large audiences week ending 8.——The Corinne Lyceum (Jacobs and Kimball, managers): Siberia proved a good attraction week of 8. The Galley Slave next.——Court Street Theatre (H. R. Jacobs, manager): Time Will Tell, a specialty piece, was fairly patronized week ending 8. Gray and Stevens next.

ROCHESTER.—Lyceum Theatre (John R. Pierce, manager): Our Flat was presented by a first-class co. 3-5 to large and greatly pleased audiences. The Wife filled out the week to fine business. The Gondoliers and Wilson Barrett week of 10.——Academy (H. R. Jacobs, manager): Oliver Byron in Across the Continent before large houses week closing 8. The Boy Tramp week of 10.——Grand Opera House (F. J. McCall, manager): Duncan Clark's female burlesque co. had good-sized audiences week ending 8. Ada Henry's burlesque co. next.

LOCKPORT.—Hodge Opera House (J. R. Heintz, manager): Gorman's Minstrels to big business.

PORT JERVIS.—Lea's Opera House (George Lea, manager): Geo. Woods and Miss St. John in Roger la Honte to a light house 3. In Clover to a fair house 4.——Item: A new opera house is to be built here, situated on the corner of Jersey Avenue, Front and Fowler Streets, opposite the new Erie Depot. It will be of brick, four stories high, with entrances on two streets. There will be two balconies, with the auditorium on the ground floor. The house will be built on plans furnished by the *Scientific American*, and under the supervision of its architect. It will be lighted by electricity and heated by steam, and is to be completed June, 1892. The new house has been leased for a term of years by George Lea, the present lessee of the old Opera House, and will be known as Lea's Opera House.

UTICA.—Opera House (Jacobs and Proctor, managers): Bartholomew's Equines closed a week of great business 1. Madame and Augustin Neuville in The Boy Tramp 3-5 to very good business. Effie Elisler 6 in The Governess to a fair-sized and well pleased audience.

SALAMANCA.—Gibson's Opera House (C. R. Gibson, manager): Will O' the Wisp co. to a fair house 3.——Item: Manager Gibson has let the contract for a new opera house on the site of the old structure on River Street. The auditorium will be on the ground floor and will have a seating capacity of 700. He expects to have it ready for opening about Aug. 1.

JAMESTOWN.—Allen's Opera House (A. E. Allen, manager): Bolossy Kiralfy's Water Queen to a full house 4. John Fay Palmer in Last Days of Pompeii 8.

SARATOGA SPRINGS.—Town Hall (Hill and Connors, managers): House dark.——Putnam Music Hall (Abel Putnam, manager): Henry T. Chanfrau in The Arkansas Traveler gave a very satisfactory performance to good business 3. Fred. D. Leary, dramatic writer, filled the hall 4, giving unbounded satisfaction.

TARRYTOWN.—Masonic Hall (C. B. Cassl, manager): Johnny Prindle in Reuben Glue to fair business 6.

OLEAN.—Opera House (Wagner and Reis, managers): Held by the Enemy gave a very satisfactory performance to a large and appreciative audience 5. Joseph Murphy in Shaun Rhue played to the capacity of the house 6. He is very popular here. Robert Downing 12; McLean-Prescott 18.——Item: C. W. Purrington succeeds P. M. Wagner as hotel manager.

BORNELLSVILLE.—Shattuck Opera House (Charles A. Bird, manager): Floy Crowell with a capable supporting co. opened a week's engagement to S. R. O. Repertoire included Jess, Molly Bawn, Infatuation, Two Lives, Our Wildcat and Under the Gaslight. Popular prices prevailed, and the house was filled nightly. Miss Crowell is a bright little actress and gave entire satisfaction. The Last Days of Pompeii 10.

OGDENSBURG.—Opera House (George L. Ryan, manager): Dan McCarthy in Truth Irish Hearts to fair business 5.

CORTLAND.—Cortland Opera House: Around the World in Eighty Days played to a packed house 4.

ROME.—New Opera House (W. H. Friable, manager): Estelle Clayton to a fair business 1. The Old Homestead 6 to a packed house.

JOHNSTOWN.—Grand Opera House (C. H. Ball, manager): Thomas W. Keene in Othello to a crowded house 7. Muggs' Landing 14.

CONOES.—Opera House (E. C. Gama, manager): Thomas W. Keene in Richard III. to big business 6. Geo. Learock is a favorite here, and Miss Vadera deserves mention. Frank I. Frayne in Kentucky Bill to a fair house 7. Estelle Clayton 13 in On the Hudson.

CORNING.—Harvard Academy (G. W. Smith, manager): Mora played to crowded houses week of 3 and gave general satisfaction.

POUGHKEEPSIE.—Collingwood Opera House (E. B. Sweet, manager): Thos. W. Keene in Richard III. to good business. Frank I. Frayne played Kentucky Bill to a top-heavy house 8.

WATERTOWN.—City Opera House (E. M. Gates, manager): Estelle Clayton in On the Hudson to good business 3. True Irish Hearts pleased a fair audience 4. Around the World in Eighty Days to good business 6.

SYRACUSE.—Grand Opera House (H. R. Jacobs, manager): Harry Kernell's co. played to good business week closing 8. Time Will Tell week of 10.——Shakespeare Hall (G. H. Wright, manager): Seeman's Electric Sensations week of 3 to fair attendance. In Clover week of 10.

AUBURN.—Burtis' Opera House (E. J. Matson, manager): Bishop's Muggs' Landing co. did a big business and gave a first-class entertainment 1. Around the World in Eighty Days drew a large audience 5. Co. very bad. Thomas W. Keene 8.

OSWEGO.—Academy of Music (Wallace R. Friable, manager): True Irish Hearts drew well 3 and pleased. Bishop's Muggs' Landing co. 5 to a fine house. All satisfied. Fleming's Around the World in Eighty Days pleased a fair house 6. T. W. Keene 15; Annie Pixley 18.

ELMIRA.—Opera House (W. Charles Smith, manager): Held by the Enemy to light business. Performance fair. The Water Queen 6 to small business. Joseph Murphy in Kerry Gow 7 to only fair business. Audience pleased. The Wife 10; The Last Days of Pompeii 11.——Madison Avenue Theatre (G. W. Smith, manager): Lilly Clay's Colossal Gaiety co. to a good sized audience 3. Harrigan's Two Barneys 5 to a deservedly small audience. In Clover to only fair business 7, 8. Performance fair.

RONDOUT.—Siscomb's Opera House (George G. Siscomb, manager): Arkansas Kit to a good house 4. Reuben Glue co. pleased a large audience 7.

HUDSON.—Opera House (P. Kelly, manager): Gussie Bellwood's Novelty and Burlesque co. drew a full house 12.

NEWBURG.—Academy of Music (P. M. Taylor, manager): Thos. W. Keene in Louis XI. to a small but thoroughly satisfied audience 3. George Wilson's Minstrels to a large house; everybody pleased.——Newburg Opera House (D. W. McLean, manager): Mrs. Gen. Tom Thumb entertained two large audiences 1.

NORTH CAROLINA.

CHARLOTTE.—Little Lord Fauntleroy to very good houses matinee and evening 1. D. M. Bristol's educated horses to poor business 3-5.

FAYETTEVILLE.—Williams' Opera House (W. J. McDuffie, Jr., manager): Hettie Bernard-Chase co. gave a very pleasing performance to a good house 1. Miss Chase is bright and vivacious and made a very favorable impression.——Item: The Opera House is now under new management and will be thoroughly refitted for next season.

DURHAM.—Stokes' Opera House (J. T. Mallory, manager): Hettie Bernard-Chase to a large audience 5.

OHIO.

DAYTON.—The Grand (Reist and Dickson, managers): E. H. Sothern in Lord Chumley to a large and fashionable audience 3. Charles A. Gardner 5, in Fatherland to large business and gave better satisfaction than ever before.——The Park (Reist and Dickson, managers): Edwin Arden in Barred Out 3-5 to good business; James Reilly in the Broom-maker of Carlsbad fills in the week.——Cues: W. B. Boyston of the Lord Chumley co. was a member of the Soldiers' Home stock co. for several seasons, and was busy shaking hands while here. Miss Kenyon Bishop of the Edwin Arden co. is no other than Minnie Tilton of this city, although no one knew it, until she made her first appearance.

COLUMBUS.—Metropolitan Opera House (C. A. and J. G. Miller, managers): E. H. Sothern as Lord Chumley, delighted large and enthusiastic house 4, 5. Margaret Mather in Gretchen to a small house.——Grand Opera House (Miller Brothers, managers): The Pakir drew crowded houses at every performance week ending 8.——Item: A lodge of the Theatrical Mechanics' Association was instituted 8 by a delegation from Cleveland. A banquet after the installation was one of the pleasing features.

YOUNGSTOWN.—Opera House (Eugene Rook, manager): Herrmann's Transatlantique Vaudevilles to a full house 3. Julia Marlowe to very fair business 6, 7.

CADIZ.—Opera House (H. Quarry, manager): Luce's Modern Minstrels opened their season to good business 5. The Cawthorns in Little Nugget made a big hit before the largest house of the season 7.

ZANESVILLE.—Schultz's Opera House: Bootles' Baby to a small house 1. Herrmann's Transatlantique Vaudevilles drew a large house 6. The entertainment proved to be the best of its kind ever given here. At the head of the very strong co. stands Trewey, who is certainly peerless in his line.

PORTSMOUTH.—Grand Opera House (H. S. Grimes, manager): Gibson's Wild Oats co. 1 to good business.

RAVENNA.—Reed's Opera House (W. W. White, manager): Uncle Hiram Feb. 28 to a crowded house. Our German Ward 18.

STEUBENVILLE.—City Opera House (W. D. McLaughlin, manager): Peck and Furaman's Daniel Boone to a large house 1. Little Nugget 8.

MANSFIELD.—Memorial Opera House (Cob and Boyle, managers): The Royal Bell Ringers, under the auspices of the Base Ball co. had a large audience giving entire satisfaction. Louis James 11 and A Royal Pass 14.——Miller's Opera House (Miller and Dittenhoefer, managers): Leonza Bros. 3, 4 had small audience.

TIFFIN.—Shawhan's Opera House (E. B. Hubbard, manager): Gibney, Gordon, and Gibler opened to a packed house 3. Uncle Hiram 11.

MASSILLON.—Bucher's Opera House (C. P. Porter, manager): Julia Marlowe to a large a well-pleased audience 3. Uncle Hiram to a large house 4.

MARIETTA.—City Opera House (W. R. Grimes, manager: Cawthorn and Brady's Little Nugget co gave a good performance to a large and very appreciative audience 2.

URBANA.—Bennett's Opera House (P. R. Bennett Jr., manager): Prof. Donald Downie gave illustrated lectures 4-6 on Napoleon, Paris and Scotland to appreciative audiences.

MIDDLETOWN.—Bijou Opera House (J. C. Breeden, manager): Charles A. Gardner 4, in Fatherland played to the banner house of the season, hundreds having been turned away.

NEW PHILADELPHIA.—City Opera House (Sharp Brothers, proprietors and managers): Uncle Hiram co. played to a packed house 1.

EAST LIVERPOOL.—Bruny's Opera House (Thompson and Way, managers): Howorth's Dublin Comedy co. to fair business 4.

WAPAKONETA.—Timmermeister's Opera House (C. W. Timmermeister, manager): The Park Sisters gave a delightful musical entertainment to a large audience 1.

CAMBRIDGE.—Hammond's Opera House

(Robert Hammond, manager): Little Nugget to a large house 5.

CANTON.—SCHAEFER'S OPERA HOUSE (Fred. Weber, manager): A. W. Woodhull in Uncle Hiram 3; good business. Julia Marlowe in Ingomar to a large and fashionable audience 4.

WELLSVILLE.—COOPER OPERA HOUSE (W. D. Wade, manager): Daniel Boone 7; Little Nugget 10.

SANDUSKY.—BIENHILLER'S OPERA HOUSE (Rutter and Ilg, managers): James Rielly in The Broommaker to fair business 1. Gran's Opera co. in The Brigands to a good house 6.

FINDLAY.—DAVIS OPERA HOUSE (G. E. Rogers Sr., manager): Hardie and Von Leer in On The Frontier drew a crowded house 4, giving general satisfaction. Victoria Vokes presented Nan the Good-for-nothing and delighted audience at advanced prices 7.

LIMA.—PAUROT OPERA HOUSE (H. G. Hyde, manager): Cora Tanner and a splendid co. 7 in Fascination, to a large and highly pleased audience. Kiralfy's Lagardere 8 to good business. Their second appearance this season. Victoria Vokes 11; Murray and Murphy 13; Webster and Brady's She, 14.

TOLEDO.—WHEELER'S OPERA HOUSE: Dark since 1. Hallen and Hart 14, 15.——PEOPLE'S: McKee Rankin to good business week closing 8. The Blue and the Gray week of 10. Ida Van Cortland week of 17.

AKRON.—ACADEMY OF MUSIC (W. G. Robinson, manager): The Dear Irish Boy to a fair house Feb. 28. Herrmann's Transatlantique Vaudevilles appeared before a large audience 3.

IRONTON.—NEW MASONIC OPERA HOUSE (B. F. Ellsberry, lessee and manager): O. P. Sisson's Comedy co., Wild Oats played to poor houses at the Masonic, 5.

OREGON.

PORTLAND.—MARQUAM GRAND (S. H. Friedlander, local manager): Pearl of Pekin, with Louis Harrison in the title role, was the attraction at this new house week ening Feb. 21. The performance was not unlike the one when the house was dedicated by the Juch Opera co. 12, as every seat and box was occupied, and the same houses continued during the engagement. The stage settings and costumes were the finest ever seen in Portland. The music-loving people of Portland were very much disappointed owing to Sarasate, the famous violinist, and D'Albert, the pianist, having had to cancel their engagement at the Marquam Grand Feb. 24 and 25 on account of their inability to reach Portland in time. However, Mr. Friedlander has promised to have them visit Portland later in the season if possible. Theatregoers are agog over Shenandoah, which opens at the Marquam 26 for five nights and matinee. Many theatrical parties are talked of, and, judging from the sale of seats, the house will be packed every evening.——NEW PARK THEATRE (J. P. Howe, manager): Daniel Bandmann and co. opened in Hamlet Feb 17, but as his company was of doubtful merit, the theatre was not crowded at any of his performances, and closed 21 for lack of attendance.——ITEMS: S. H. Friedlander is highly elated over the patronage the Marquam Grand is receiving, and he promises to play better attractions this season than our theatregoers ever anticipated. Samuel Myers, treasurer of the Marquam Grand, is very popular here. He was formerly associated with Reed and Emerson's Minstrels, then treasurer of the Baldwin Theatre of San Francisco, and recently treasurer of the City Directory co., which he resigned to accept his present position. Al Hayman should consider himself fortunate in being represented by such pleasant and courteous gentlemen as Mr. Friedlander and Mr. Myers.

PENNSYLVANIA.

HARRISBURG.—OPERA HOUSE (G. H. Markley, manager): Natural Gas to good business 8. Nellie Bly, the Globe Trotter, interested a good-sized audience in a lecture on her travels around the world 7. Miss Cochrane, which is her real name, possesses a fund of dry wit, and is a type of the bright and self-reliant American girl.

MAHANOY CITY.—OPERA HOUSE (J. J. Quirk, manager): E. P. Sullivan, supported by Rose Stahl, in repertoire, drew large audiences 3-5. The co. is a first-class low-priced attraction.

CARBONDALE.—OPERA HOUSE (J. O'Hearn, manager): Robert Downing, in The Gladiator Feb. 28 to an appreciative though not a large audience.

ALLENTOWN.—MUSIC HALL (A.S. Grim, manager): Robert Downing, supported by an excellent co., made his first appearance before an Allentown audience 1. The Gladiator was presented and gave entire satisfaction. Mr. Downing, with Eugenie Blair, who shared the honors with the star, received several curtain calls. Attendance fair. Thomas E. Shea appeared in Escaped From Sing Sing and The Corsican Brothers 10, 11. Mr. Shea is a great favorite in Allentown and is always assured a hearty welcome. By special request he recited "Sheridan's Ride" during the third act, which was loudly applauded. The supporting co. is in every way worthy of praise. Business good.

ERIE.—PARK OPERA HOUSE (Wagner and Reis, managers): Private Secretary 1; large audience. Kiralfy's Water Queen 3; crowded house. Joseph Murphy in Kerry Gow to a splendid house 5.

BUTLER.—OPERA HOUSE (A. M. Root, manager): Devil's Mine to a light house 5.

LOCKHAVEN.—OPERA HOUSE (J. N. Farnsworth, manager): Francesca Redding week ending 8 to good houses. Al. G. Field's Minstrels 10.

FRANKLIN.—OPERA HOUSE (J. P. Keene, manager): Victoria Vokes and an able co. in Nan, the Good-for-nothing, and Checkmate Feb. 26 to poor business. Miss Vokes is very clever as Martha Bunn in Checkmate, and kept the audience in roars of laughter from her entrance to her exit. Julia Marlowe presented The Hunchback to a fair-sized but very appreciative audience 2. Held by the Enemy 10.

BRADFORD.—WAGNER OPERA HOUSE (Wagner and Reis, managers): Last Days of Pompeii was creditably presented to a fair audience 2. Joseph Murphy played to a crowded house 4. Kiralfy's Water Queen, with fine scenic effects, pleased a good audience 5. Jim the Penman 8.

LANSFORD.—OPERA HOUSE (James W. Malloy, manager): House dark. E. P. Sullivan 10-12.

WARREN.—LIBRARY HALL (W. A. Alexander, manager): Edgar Selden in Will o' the Wisp 6; large and fashionable audience. Held by the Enemy 13; Robert Downing 14.

BETHLEHEM.—OPERA HOUSE (L. P. Walters, manager): Robert Downing and his excellent supporting co. presented The Gladiator to fairly good attendance 4. Thomas E. Shea 5-8 in repertoire, including Escaped from Sing Sing, The Corsican Brothers, Stranglers of Paris and Little Emily to average fair business.

LANCASTER.—PROCTOR'S OPERA HOUSE (C. L. Durham, manager): Nelson's comb. gave a very good entertainment to large houses 3-5. The acrobatic feats of the seven Nelsons were particularly fine. William A. Brady's After Dark to good business 6.

TAMAQUA.—ALLEN'S OPERA HOUSE (Charles P. Allen, manager): E. P. Sullivan, ably supported by Rose Stahl, played to small but appreciative audiences 6-8. Doubleday Post No. 189, G. A. R., accepted Manager T. C. Howard's invitation and attended in a body 6 when Battle of Pontenoy was well rendered.

DANVILLE.—OPERA HOUSE (F. C. Angle, manager): A Royal Pass to remunerative business Feb. 27. Al. G. Fields' Minstrels to a good house 8.

YORK.—OPERA HOUSE (B. C. Penta, manager): Kiralfy's Water Queen, though badly cut, pleased a fair house 8.

WILKESBARRE.—MUSIC HALL (M. H. Burgunder, manager): Robert Downing and a fine co. in The Gladiator to small business 5. Annie Pixley in An Second Floor 6 to good business. The co. is a good one and gave a very satisfactory performance. Miss Pixley receiving several curtain calls. The Wife (New York Lyceum co.) 13; True Irish Hearts 15.

NEWCASTLE.—OPERA HOUSE (R. M. Allen, Jr., manager): A. M. Palmer's co. in Jim the Penman gave entire satisfaction to a large and fashionable audience 3. Gilbert and Dickson's co. in She 4. Poor performance to fair business.

PITTSTON.—MUSIC HALL (W. D. Evans, manager): Al. G. Fields' Minstrels to a large house 4. Annie Pixley in An Second Floor to fair business 7.

WILLIAMSPORT.—ACADEMY OF MUSIC (William G. Elliott, proprietor): Annie Pixley and excellent co. in An Second Floor, to a large audience 4. Bolossy Kiralfy's Water Queen 7 to a very large and enthusiastic audience. Scenic effects and costumes fine.

READING.—ACADEMY OF MUSIC (H. R. Jacobs, manager): The Son of Monte Cristo to fair houses 3-4. Kate Purssell in The Queen of the Plains to satisfactory business 6-8.——GRAND OPERA HOUSE (George M. Miller, manager): The Burglar was well presented by a good co. to a large house 3. Natural Gas filled the house 5; one of the best performances of the kind ever given here.

M'KEESPORT.—WHITE'S OPERA HOUSE (A. W. Van Anda, manager): The Two Sisters to splendid business 2. The Devil's Mine to rather light business 4. Gilbert and Dickson's She was not what theatregoers here anticipated, but was fairly presented 6.

TITUSVILLE.—OPERA HOUSE (J. C. Edmunson, manager): Victoria Vokes Feb. 26 to poor business; audience dissatisfied with the performance. Jim the Penman to fair business 5.

MAUCH CHUNK.—CONCERT HALL (John H. Page, manager): Robert Downing in The Gladiator to good business 6.

MEADVILLE.—ACADEMY OF MUSIC (R. A. Hempstead, manager): A large audience greeted Julia Marlowe Feb. 28, when she presented Twelfth Night in a highly satisfactory manner. Leland T. Powers gave impersonations from David Copperfield 3 to a crowded house. Edgar Selden in Will o' the Wisp had a small house 4. Jim the Penman drew sparingly 6, the play having been seen here twice before. Floy Crowell week of 17.

OIL CITY.—OPERA HOUSE (Wagner and Reis, managers): Rosina Vokes to fair business 1 in a double bill, Nan, the Good-for-nothing, and Checkmate. Joseph Murphy 3 in Shaun Rhue, and A. M. Palmer's Jim the Penman co. 4, both to fair business.

RHODE ISLAND.

NEWPORT.—NEWPORT OPERA HOUSE: (H. Bull, proprietor and manager): Lights and Shadows to good business 7, 8. Held by the Enemy 11.

PROVIDENCE.—PROVIDENCE OPERA HOUSE (Robert Morrow, manager): The Great Metropolis week of 3 drew full houses. C. W. Couldock was received with marked favor. A Midnight Bell week of 10.——GAIETY OPERA HOUSE (B. F. Keith, manager): Passion's Slave drew packed houses week ending 8.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY OF MUSIC (Will T. Keogh, manager): Daniel Boone was presented 3, 4 to fair houses. Mattie Vickers, supported by J. M. Dorer, appeared 5 and matinee in Jacquine to fair houses. Ferguson and Mack presented McCarthy's Mishaps 7, 8 and matinee to good houses.——GRAND OPERA HOUSE (J. P. O'Neill, manager): Adele Frost appeared week of 3 in Ingomar, Led Astray, Virginius, and Pygmalion and Galatea at popular prices to fair attendance.

COLUMBIA.—OPERA HOUSE (Eugene Cramer, manager): Daniel Boone co. to fair business 6. Mattie Vickers, with her excellent supporting co., presented Jacquine to a highly pleased audience 7. Harbor Lights 10.

TENNESSEE.

GALLATIN.—TOMPKINS OPERA HOUSE (D. B. Anderson, manager): Walter Mathews' co. appeared to a fair house 1 in Nature, or A Mother's Love. Audience well pleased. Mr. Mathews received an ovation.

MEMPHIS.—MEMPHIS THEATRE (Ellis Leubrie, manager): Fanny Davenport closed a very profitable engagement of three nights 2. She was very much admired in La Tosca. Clara Morris opened her engagement to a good house 3, presenting her well-known L'Article 47. In the closing scene she does her finest acting, holding the audience spellbound until the curtain hides the mad woman from view.

NASHVILLE.—THE VENDOME (I. O. Milsom, manager): Marie Wainwright, supported by a strong co., presented Twelfth Night to good sized and thoroughly well pleased audiences 3-5. As Viola she captured every one. Clara Morris 6-8, presenting L'Article 47, Renée de Moray, and Camille to fairly good business. Miss Morris is supported by an excellent co., and received a cordial and enthusiastic welcome. Captain Swift 13-15; the Boston Ideals 17-19.——THE GRAND (Miss Emma Warren, manager): Average attendance this week. The Phœnix was presented first half of week ending 8 and Beach and Bowers' Minstrels the latter half.——THE MASONIC (Hoey and Southern, managers): A Celebrated Case was presented by Messrs. Hoey and Southern' Stock co., the managers being members of the co. The attendance has been light so far. The house is to be conducted at cheap prices.

TEXAS.

FORT WORTH.—OPERA HOUSE (George H. Dashwood, manager): Lewis Morrison, supported by an excellent co., gave a fine presentation of Faust Feb. 24, 25 to good houses. James O'Neill appeared 26, 27 in Monte Cristo to fair business. The Fairies' Well, with Carroll Johnson as Larry Doe, supported by a good co., was presented Feb. 28-1 to poor business. The play was good, and deserved larger audiences.

DALLAS.—DALLAS OPERA HOUSE (H. Greenwall and Son, managers): Over the Garden Wall co. to small houses Feb. 24, 25 and matinee. James O'Neill in Monte Cristo to crowded houses 26-1 and matinee.——ITEM: It is reported that the Capitol Theatre will be converted into a popular-priced house. R. J. Barrett, lately of the Katie Putnam co., is connected with the venture. The house was formerly devoted to vaudeville.

GALVESTON.—TREMONT OPERA HOUSE (H. Greenwall and Son, managers): Hanlon's Fantasma Feb. 25 to good attendance. Primrose and West's Minstrels 26-1 presented a minstrel entertainment of superior merit, and were favored with excellent business. The costuming and setting of the first part was gorgeous, and the performance throughout marked by an air of refinement. The large audiences were duly appreciative. That charming little soubrette, Lizzie Evans, beamed on us 2, 3 in The Buckeye, Fine Feathers, and Nan the Good-for-nothing, to good-sized audiences. The support is competent, but a good play is still lacking. Lewis Morrison in Faust next.

SAN ANTONIO.—GRAND OPERA HOUSE (T. W. Mullaly, manager): Fantasma Feb. 26-1 to packed houses and the largest matinee of the season. Lewis Morrison in Faust to a large business 2, 3. Primrose and West's Minstrels 4, 5 to overflowing houses, gave the best minstrel performance of the season.——ITEM: Manager Mullaly has secured the lease of the Opera House for another three years by paying the large yearly rental of $6,000. This does not look as though the business was very bad in this section, as our season only lasts about sixteen months. It is to be hoped theatregoers here will fully appreciate Mr. Mullaly's enterprise.

AUSTIN.—MILLETT'S OPERA HOUSE (C. P. Millet, manager): Lewis Morrison drew a crowded house at matinee and at night 1. Fantasma to a jammed house as usual 3.

SHERMAN.—SHERMAN OPERA HOUSE (A. Q. Nash and Co., managers): Mrs. George S. Knight in Over the Garden Wall to a fair house Feb. 28. Fairies' Well 6; St. Felix Sisters 8.

TEMPLE.—BIJOU OPERA HOUSE (Joe Rudd, manager): Lewis Morrison in Faust drew well 1. Audience not pleased, as the last act was cut out entirely. Alcazar Opera co. in La Mascotte 5 to fair business.

VIRGINIA.

RICHMOND.—ACADEMY OF MUSIC (Berger, Leath and Myers, managers): Sweet Lavender 6-8; large houses.——THEATRE (Mrs. W. T. Powell, manager): Harbor Lights 5, 6 to fair business.

ALEXANDRIA.—LANNON'S OPERA HOUSE (J. M. Hill, manager): Held in Slavery to a small but well-pleased audience 4.——ITEM: Alexandria Minstrels gave a very pleasing entertainment 3 for the benefit of the stage hands and ushers. They are going to play in some of the small towns in Virginia.

PETERSBURG.—ACADEMY OF MUSIC: Max O'Rell entertained a large audience 3.

ROANOKE.—OPERA HOUSE (C. W. Beckner, manager): Harbor Lights 4 packed the house. Miss Wayne as Lina Rubens made a decided hit.——ITEM: Roanoke is on a continuous boom, and everything does well.—Manager Beckner has leased the house for next season.

NORFOLK.—ACADEMY OF MUSIC (A. B. Duesberry, manager): Sweet Lavender was enjoyed by two good-sized audiences 3, 4.

DANVILLE.—ACADEMY OF MUSIC (Neal and Gerst, managers): Little Lord Fauntleroy played to one of the largest houses of the season 6. Every one was delighted with little Georgie Cooper. Harbor Lights 7 to light business; bad weather. Hattie Bernard-Chase 10, Bristol's heroes 12-13.

WASHINGTON.

TACOMA.—THEATRE (John W. Hanna, manager): The Pearl of Pekin to fair houses Feb. 23-26.——NATIONAL THEATRE (H. H. Cline, manager): This vaudeville theatre is open again and drawing good houses nightly.——ITEMS: A fine advance sale of seats has taken place for the Emma Juch re-engagement.—Emma Juch, while expressing her pleasure at seeing Mount Tacoma, was given a genuine surprise by Allen C. Mason, who presented her with Stewart's painting of the mountain, valued at $2,000.

SPOKANE FALLS.—CONCORDIA THEATRE (H. C. Hayward, manager): Joseph Murphy in Kerry Gow and Shaun Rhue Feb. 27-1 to fair business.

WEST VIRGINIA.

PARKERSBURG.—ACADEMY OF MUSIC (E. B. Cady, manager): Little Nugget to a large and delighted audience 3. The Cawthornes are favorites here and can expect good business. Prof. Anderson 6-8.

WHEELING.—OPERA HOUSE (P. Riester, manager): Herrmann's Vaudevilles tested the capacity of the house 5. Verdict: The greatest of its kind.——GRAND OPERA HOUSE (O. C. Gunther, manager): Ida Van Cortland week ending 8 in repertoire. Fair co. to good business.

WISCONSIN.

MILWAUKEE.—GRAND OPERA HOUSE (Sherman Brown, manager): Murray and Murphy played to fair business 2. They are badly in need of a new play, as Our Irish Visitors is ready for the shelf. Henderson's Gondoliers opened to a packed house 6. The co. is not particularly strong in principals. The chorus, however, is composed of good voices under excellent control. W. S. Daboll as the Duke of Plaza-Toro gave an intelligent and interesting interpretation of the character. Robert Dunbar and Charles Drew as the Gondoliers don't work well together, the former is too stiff and his methods do not conform in any way with those of Mr. Drew, whose acting is much the better. Miss St. Henry has a pleasing voice and sang well the few numbers allotted to her as Casilda. Addie Cora Reed and Louise Paullin were well received as Gianetta and Tessa. The costumes are all new and handsome.——BIJOU (Jacob Litt, manager): Shadows of a Great City opened 3 doing a good business during the week. The piece is one of the best of its kind and gave splendid satisfaction to the patrons of this popular house. Annie Ward Tiffany and George A. Edison are still in the cast, and it would be hard to imagine anybody else as either Biddy Ronan or Jim Perren. The balance of the co. are capable. Rose Tiffany still plays Helen, but shows little improvement in the part. Alone in London 10.——STANDARD (Miller and Nicolai, managers): Walter S. Sanford in Under the Lash to fair houses 2.——ITEMS: Alone in London co. rested here week of 3. They open at the Bijou 10.—Manager Henderson attended the opening performance of The Gondoliers 6.

BELOIT.—GOODWIN'S OPERA HOUSE (Howard and Wilson, managers): Pilson and Ernest Comedy co. in Chicks to a fair house 3. Unsatisfactory performance.

LA CROSSE.—LA CROSSE THEATRE (F. H. Hankerson, manager): Frank Mayo in Davy Crockett Feb. 28, to a fair house.

OSHKOSH.—GRAND OPERA HOUSE (I. Straslipka, manager): Carleton Opera co., in Nanon and The Brigands, 4, 5 to poor houses. Company good. Frank Jones in Si Perkins 8, to a small house.——FIRE: The Turner Opera House was burned down early on the morning of 2. The fire originated in the basement. Loss, $20,000; insured for $8,000.

MADISON.—TURNER HALL (McConnell and Pressentin, managers): The Carleton Opera co. in The Brigands to a large house 6. Mr. Carleton was ill, as frequently occurs in smaller towns. His part, Pallacappa, was very acceptably taken by J. J. Murry, who, with his rich, full, baritone voice and splendid acting, gave entire satisfaction in the role.

WYOMING TERRITORY.

CHEYENNE.—CHEYENNE OPERA HOUSE (D. C. Rhodes, manager): Rudolph Aronson's Casino Opera co. in Erminie and Nadjy Feb. 28-1 played to big business and gave good satisfaction. Hanlon's New Fantasma packed the house 3. Emma Juch Grand Opera co. 22. Manager Rhodes has guaranteed them $2,500.

CANADA.

LONDON.—GRAND OPERA HOUSE (Frank Kirchmer, manager): Kate Claxton and co. in Bootles' Baby played a return date 5 to good business.

VICTORIA.—VICTORIA THEATRE (John J. Austin, manager): The Emma Juch Opera co. to crowded houses Feb. 17-19. The Keene Dramatic co. to poor business 24-26. Inclement weather.

BELLEVILLE.—BELLEVILLE OPERA HOUSE (H. Lammadge, manager): Gilmour's Twelve Temptations drew a full house 1. The Swedish Ladies' Concert 2.

HAMILTON.—GRAND OPERA HOUSE (Thomas Roche, manager): Kate Claxton, supported by Chas. A. Stevenson and a good co., played a return engagement in Bootles' Baby 4. The house was packed to the doors. The support, though first-class, was not equal to that which Mr. Stevenson had with him on his last visit here. Zora Semon and his Specialty co. appeared at the Palace Theatre week ending 8 to good business.——ITEM: Business at the Grand has improved greatly during the past few weeks. Manager Roche has yet a number of good attractions booked for the remainder of the season.

ST. CATHARINES.—HUNT'S GRAND OPERA HOUSE (H. G. Hunt, proprietor and manager): Kate Claxton and co. in Bootles' Baby played to a good business and were well received 3.

TORONTO.—GRAND OPERA HOUSE (O. B. Sheppard, manager): Gilmour's Twelve Temptations did a very fair business week ending 8. E. A. McDowell's co. and Bootles' Baby divide week of 10.——TORONTO OPERA HOUSE (Joseph Frank, manager): The Stevens-Gray co. in The Old Oaken Bucket and Saved from the Storm week ending 8. Business only moderate. Joseph Dowling and Sadie Hasson week of 10.——ACADEMY OF MUSIC (Percival T. Green, manager): Frank Tucker and his Metropolitan co (as announced) played to empty benches week ending 8. It is about as bad a collection of actors (so-called) as could possibly be scraped together. James Reilly in The Broommaker of Carlsbad next.

OTTAWA.—GRAND OPERA HOUSE (John Ferguson, manager): True Irish Hearts to a good house 6.

MONTREAL.—ACADEMY OF MUSIC (Henry Thomas, manager): Eugene A. McDowell's co. did a good business in the second week of their engagement. It is seldom in these days that one gets a chance of seeing a dozen or more first-class plays inside of a fortnight. Mr. McDowell's repertoire included The Forgemaster, Metha, Engaged and Our Boys. Mr. and Mrs. McDowell received a hearty welcome from their old friends in Montreal. The engagement closes Saturday, when Mr. McDowell will appear in his well known impersonation of Con in The Shaughraun. Conreid's Opera co. week of 10.——THEATRE ROYAL (Sparrow and Jacobs, managers): Joseph Dowling and Sadie Hasson in their new play, The Red Spider and the old favorite, Nobody's Claim week ending 8 to good business. Lester and Williams' London Specialty co. week of 10.——ITEM: E. A. McDowell contemplates a tour of South America and the West Indies next season.

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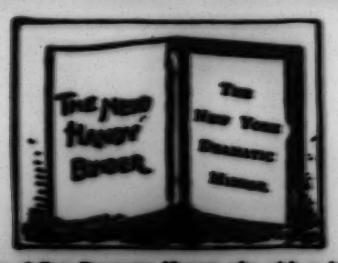

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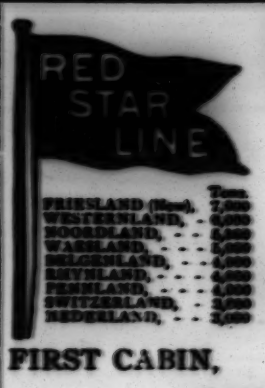
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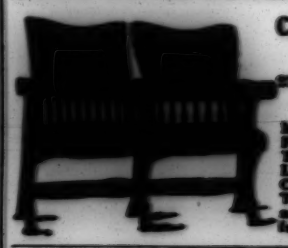

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